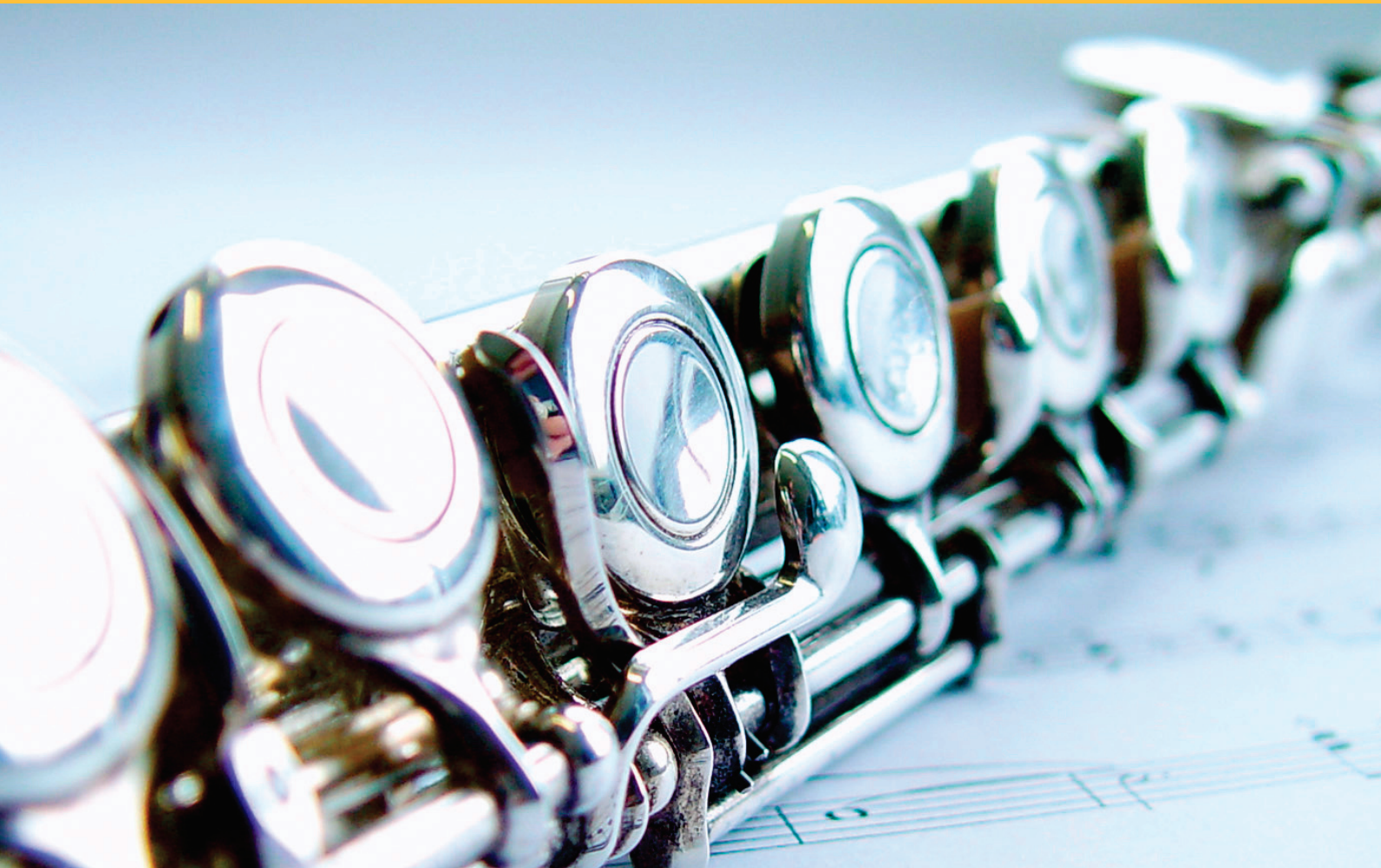


# Flute



## **The Andrew Scott Flute Method *Book 1***

An enjoyable and thorough series of exercises, songs and explanations.  
Provides the beginning student with a firm foundation for study of the  
flute.



Book and  
Audio Set





The  
*Andrew Scott*  
Flute  
Method

by  
Andrew Scott

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*\* Bold type denotes duet*

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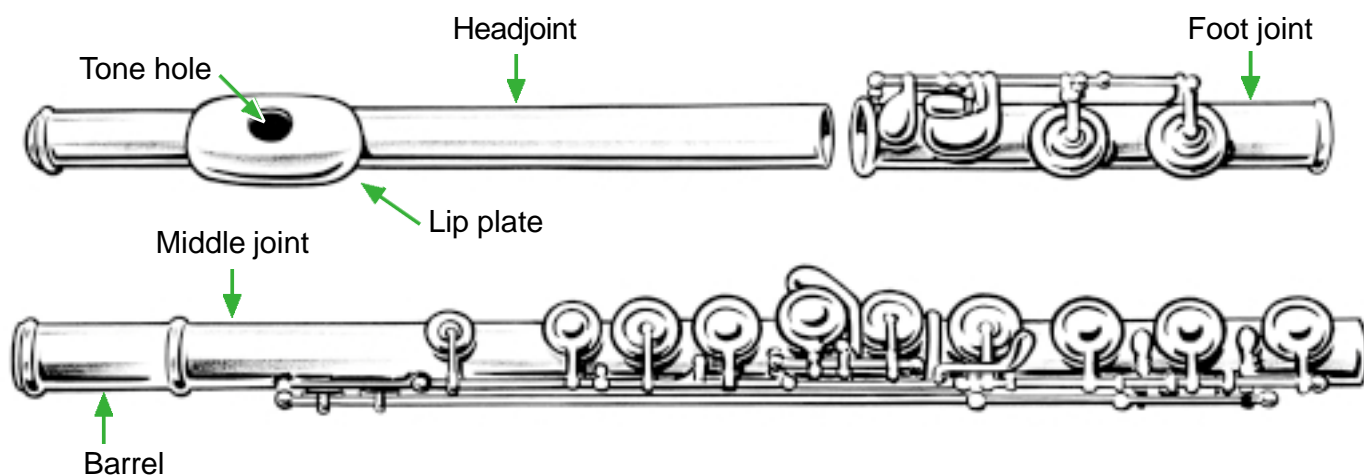
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# Lesson 1

## Parts of the Flute

A flute is made up of three pieces - the head joint, the middle joint and the foot joint.

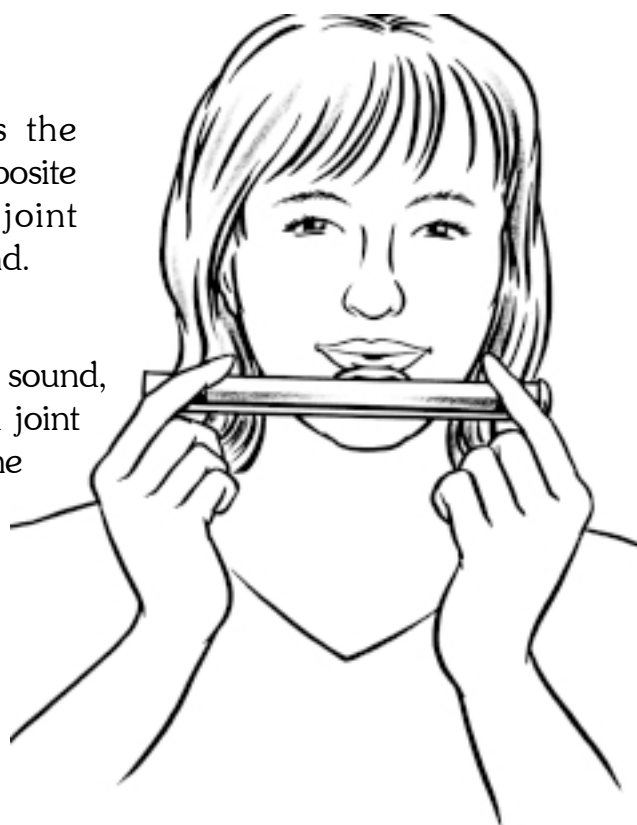


## Making a Sound on the Head Joint

Hold the head joint with both hands as shown on the illustration below. Place the lip plate against your lower lip so that it covers about a quarter of the hole.

Blow gently across the hole towards the opposite edge. The head joint should make a sound.

If you can't make a sound, try moving the head joint a little to the left or the right, or rolling it in towards you or out away from you.



### *Tip*

Be very, very patient with this process. Some people take days before they can get anywhere.

Blow smoothly, and avoid huffing and puffing.

It is not necessary to swell up your cheeks.



## Jungle Sounds

When you can make a sound, vary it by covering the open end of the head joint with your right palm. You can hear this on Track 2 of the CD.

### *Jungle Sounds* *Track 2*

This track contains the sound of the open head joint, then the head joint with the palm placed over the end, then some twittering and fluttering as the hand is moved on and off the barrel.

## Tonguing

Use your tongue to start and stop the sounds. As you blow across the mouth hole, whisper the word *too*, or *doo*, several times.

Let the tip of your tongue rest at the back of your top teeth as you start to blow, so that it blocks the air. When you whisper *too*, the air rushes into your flute and the note starts. When you replace your tongue against your teeth the sound will stop.

This technique is called tonguing. Flute players use it all the time to make notes start and stop cleanly.

Listen to Track 3 on the CD.

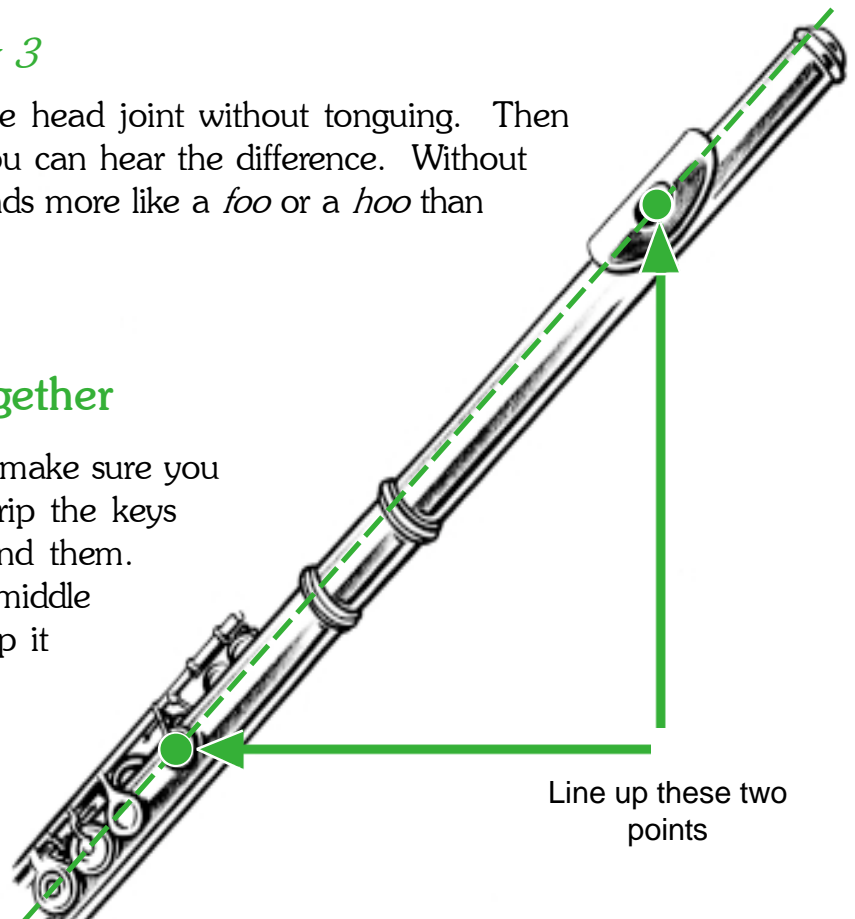
### *Tongued Notes* *Track 3*

First you will hear four notes on the head joint without tonguing. Then follow four notes with tonguing. You can hear the difference. Without tonguing, the attack on the note sounds more like a *foo* or a *hoo* than a *too* or a *doo*.

## Putting the Flute Together

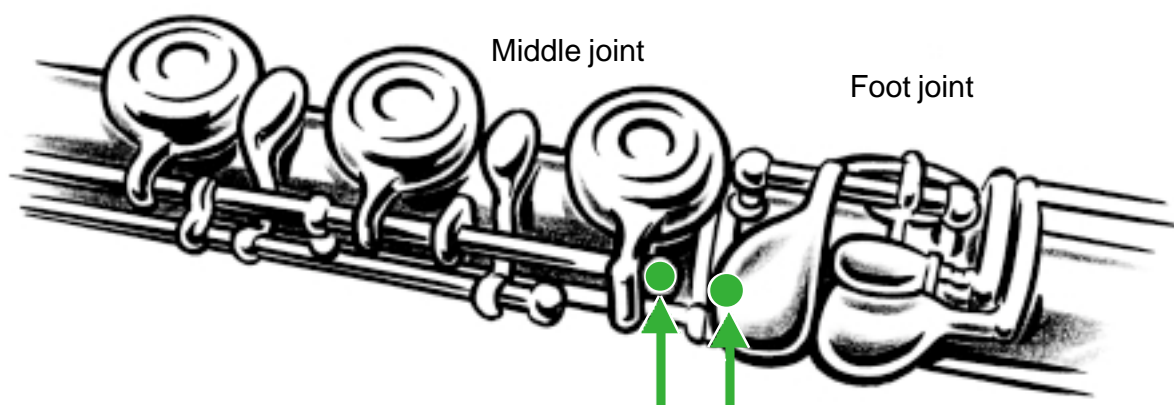
When you pick up the middle joint, make sure you hold it by the barrel. Try not to grip the keys because too much pressure can bend them. As you insert the head joint into the middle joint, twist it back and forth to help it slip in more smoothly.

Line up the mouth hole with the key on the middle joint.





Attach the foot joint to the middle joint, then line them up as shown.



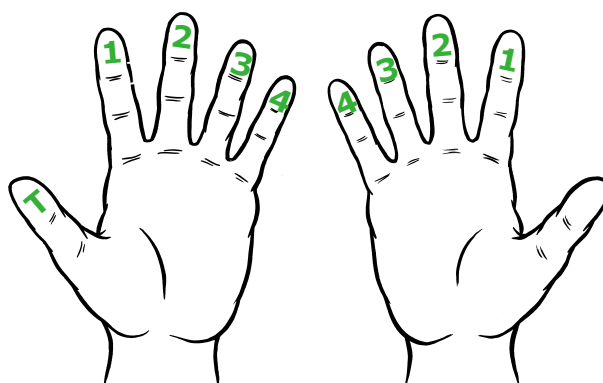
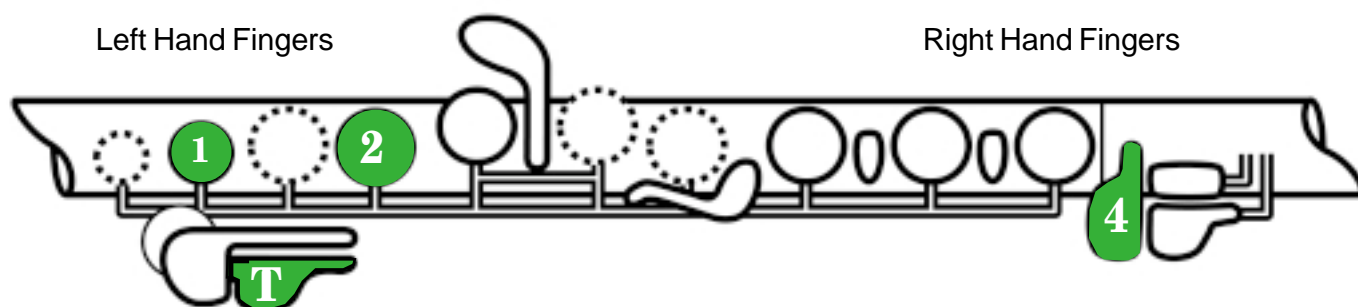
Line up the post on the middle joint with the middle of the lever on the foot joint.

The alignment of the joints shown above is an average position. You can adjust them later to make them more comfortable.

## The Note A

Refer to the fingering diagram and the position of the person in the illustrations below and on the next page.

Place your fingers on the keys shown for the note A.



Left Hand

Right Hand

## Playing Position

Make sure the flute extends to your right, not your left. Turn your left hand so that its palm faces toward you, and your right hand so that its palm faces away.



## Playing a Note

Play the note A. Vary your attack - try it with tonguing and without.

It requires much more skill to play your A note on the flute than it does on the piano or guitar. To produce a beautiful tone you need to strengthen and refine the muscles around your mouth. This is a long term process.



Support the flute in 4 places:

1. your right thumb;
2. the first finger of your left hand, between the hand and your first knuckle;
3. your lower lip, and
4. the fourth finger of your right hand.



The right hand fourth finger is not strictly necessary for the sound of some notes, but it does help you to balance and control the flute. Get in the habit of following the fingering diagrams exactly. They will help you achieve maximum effect.

## Carrying the Flute



When you carry your flute, grip it around the barrel on the middle joint. Don't carry it by the head joint alone, because some head joints are loose, and can fall out of the middle joint.

### *Tips*

Try to keep the little finger of your right hand curved as it holds open its key. This will help prevent cramps, and allow your right hand to be more flexible.

Perform exercises to stretch and strengthen your shoulders and arms if they become painful from supporting the flute.

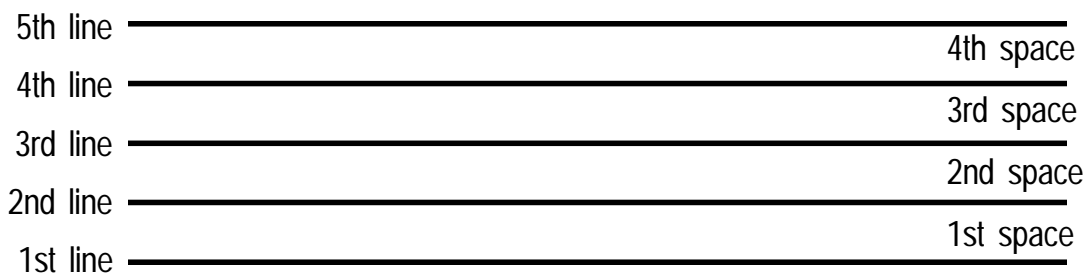
If you become dizzy or light-headed from blowing, fast forward to the lesson on breathing on page 17.



# Lesson 2

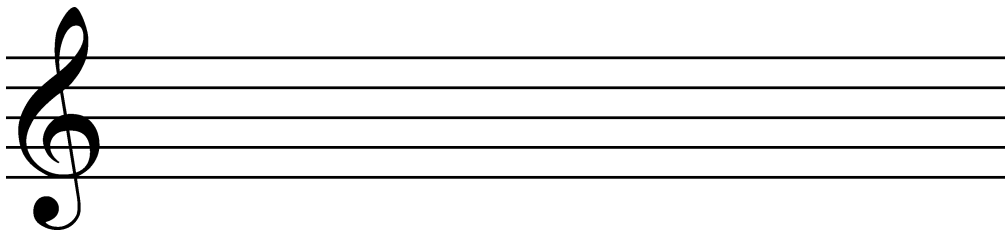
## The Staff

A staff (plural: staves) is a set of five lines and four spaces upon which music can be written. The lines and spaces are numbered from the bottom.



## The Treble Clef

The symbol at the left end of the staff is called a treble clef. Every line of flute music has these clefs to show you how notes are named. There are other clefs, such as bass and alto clefs, but for flute playing you only need to know this one.



### The Half Note (or Minim)

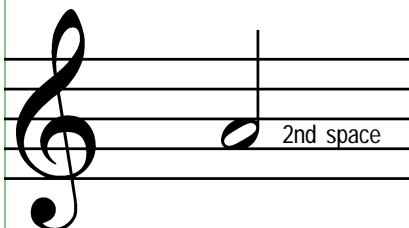
The symbol below is called a half note (or minim in some countries). A half note has a value of two beats.



**Count:** 1 2

### The Half Note A

The position of a note in the staff tells us its name.

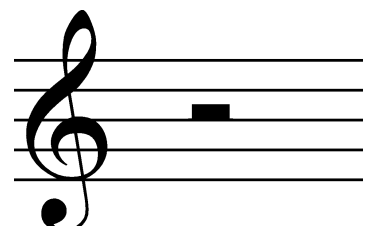


**Count:** 1 2

The note above, written in the second space of the staff, is the A note you learned on page 5.

### The Half Rest (or Minim Rest)

Rests mean that you don't play any note. The following symbol drawn on the middle line of the staff is a half rest (or minim rest). Play nothing for two beats, but keep counting.



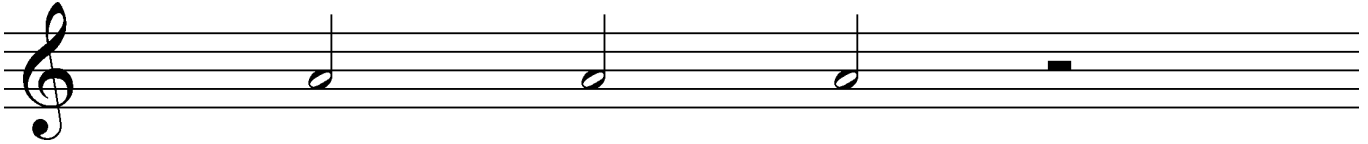
**Count:** 1 2



## Exercise 1 Track 4

This exercise contains three A notes, each to be held for two beats. On the CD there are another two beats on the tamborine after the third A, then the exercise is repeated three times. The second and third repeats contain only the tamborine.

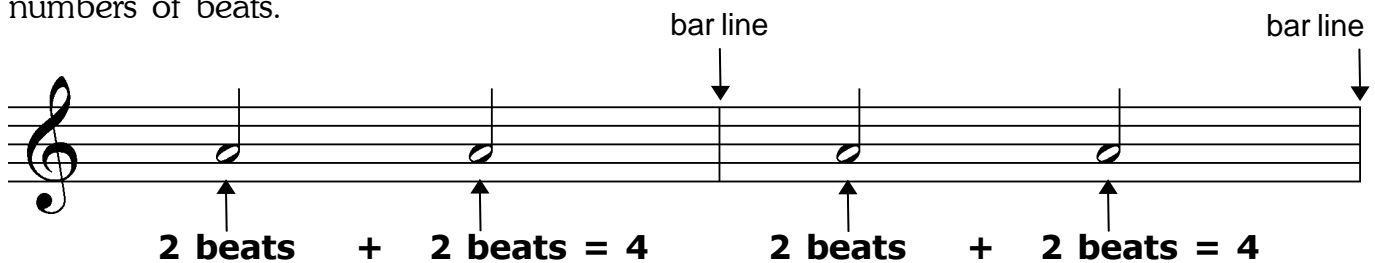
Play the three notes below, tonguing each one.



**Think:**                      1        2            1        2            1        2        1        2

## The Bar Line

Notes can be grouped in bars or measures. Bar lines divide groups of notes into equal numbers of beats.



## Exercise 2 Track 5

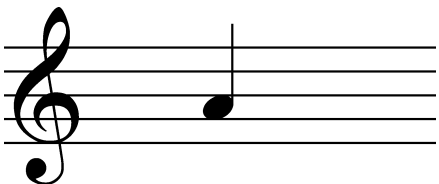
Played four times on the CD, as above.



**Think:**                      1        2            1        2                      1        2            1        2

*All the following exercises on the CD are played twice - once with the flute and tamborine or other instruments (the accompaniment), and once with just the accompaniment.*

## The Quarter Note (or Crotchet)



Whereas the half note symbol is a half-hollowed out egg shape with a stick on one side, the quarter note symbol is a solid egg shape with a stick. The quarter note has a value of one beat.

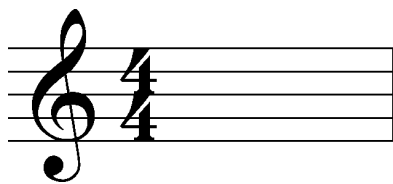
## Exercise 3 Track 6



**Think:**    1    2    3    4        1    2    3    4        1    2    3    4        1    2    3    4



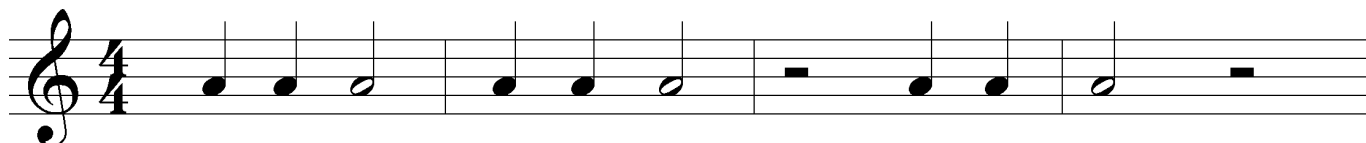
## The Time Signature



A time signature is a symbol that tells you how many beats should be played in each bar, and what kind of beats they are. The pair of fours at left are known as the four four time signature, which means that each bar contains four beats. These beats can be any combination of quarter and half notes or rests, or other notes that you will learn later.

### Exercise 4 Track 7

Take breaths where and whenever you can. The most important thing at this stage is to keep in time with the CD.



**Think:**      1    2    3    4      1    2    3    4    1    2    3    4      1    2    3    4

### The Quarter Rest (or Crotchet Rest)

The quarter rest is a squiggly device meandering between the 1st and 4th spaces of the staff. Its value is one beat of silence.



### Exercise 5 Track 8

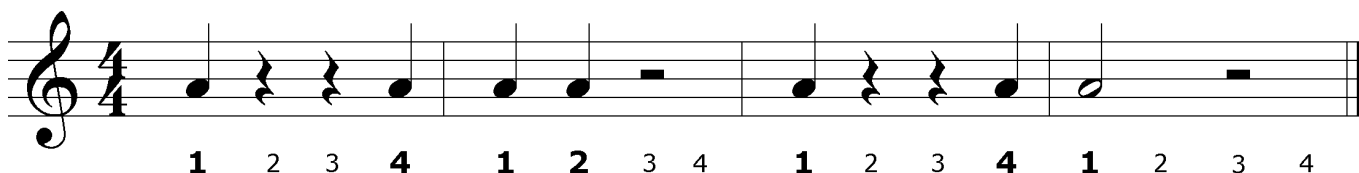


1    2    3    4      1    2    3    4      1    2    3    4      1    2    3    4

### The Final Bar Line

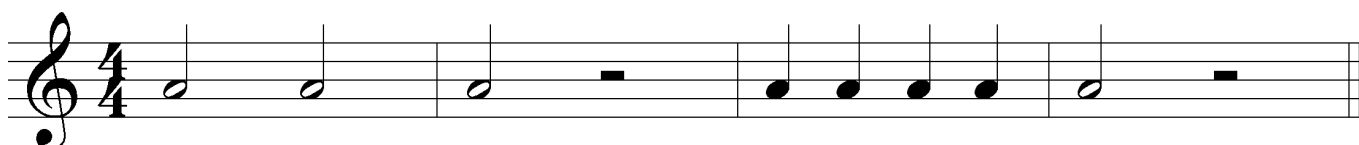
The thick and thin lines at the end of the next exercise are a final bar line. They indicate the end of a piece of music.

### Exercise 6 Track 9



1    2    3    4      1    2    3    4      1    2    3    4      1    2    3    4

### Exercise 7 Track 10





## How to Tune the Flute

You can do this by playing your note and then comparing it to a tuning note.

### Step 1

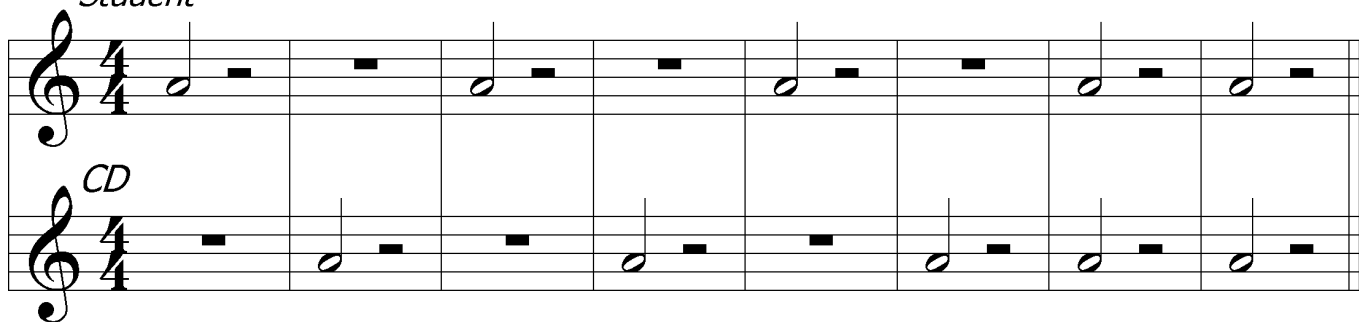
Listen to Track 1 on the CD, following the music on the chart below.

## Tuning



## Track 1

Student



### Step 5

If your notes sound lower than the CD, your flute is said to be flat. Raise its pitch by pushing the headjoint further into the body, then repeat Steps 2 and 3.

### Step 6

If your notes sound higher than the CD, your flute is said to be sharp. Lower its pitch by pulling the headjoint out from the body, then repeat Steps 2 and 3.

## Step 7

As a final check, play your A's at the same time as the notes on the CD. If the two notes are in tune they will sound like one instrument. If not, there will be a harsh, irritating beating sound, somewhat like two blowflies sparring. Begin tuning again.

## Step 2

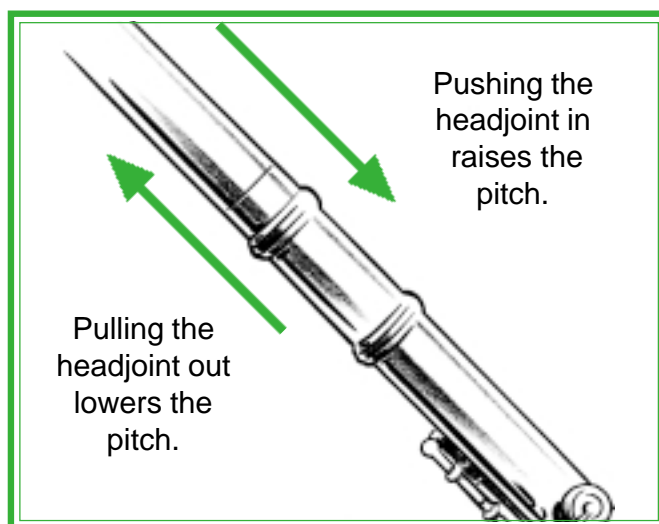
Start Track 1 again. Play your A's, then listen to the notes on the CD.

### Step 3

Were your A's at exactly the same pitch, or were they higher or lower?

### Step 4

If your notes sound the same as the CD notes, your flute is already in tune. Go to Step 7.



## Tuning Tips

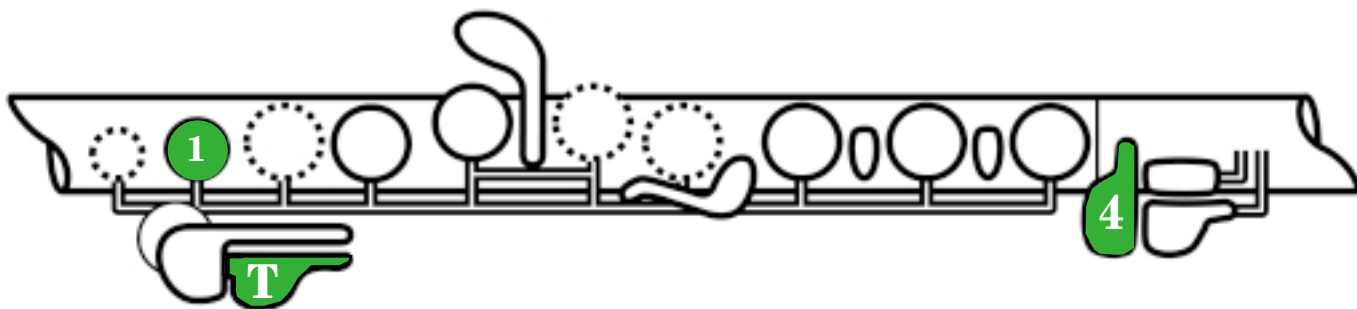
1. Don't be too concerned if you can't tell whether you are sharp or flat. It can take a long time before you hear the difference.
2. Hot weather makes the flute sharp.

Cold weather will make it flat. You will need to adjust your headjoint more on hot or cold days.



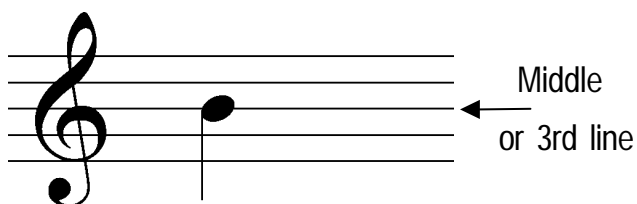
# Lesson 4

## The Note B



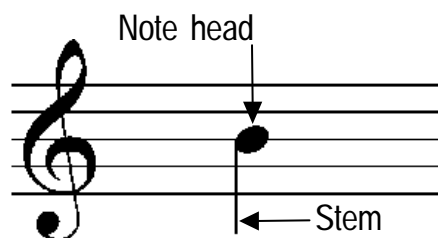
## Notes on the Staff

The location of a note on the staff tells us its name. The note B is written on the middle line of the staff.



## Note Stems

Notes written below the middle line have their stems on the right of the note head going up. Notes written above the middle line usually have their stems on the left going down. Notes on the middle line can have their stems in either direction.



## Chord Symbols

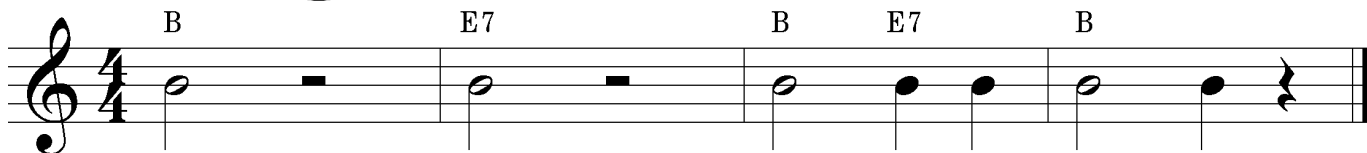
The letters and numbers above the staves in the following songs are chord symbols. A guitarist or keyboard player can use them to accompany you.

### *B Exercise 1*



## Track 11

## Charlie Byrd Style

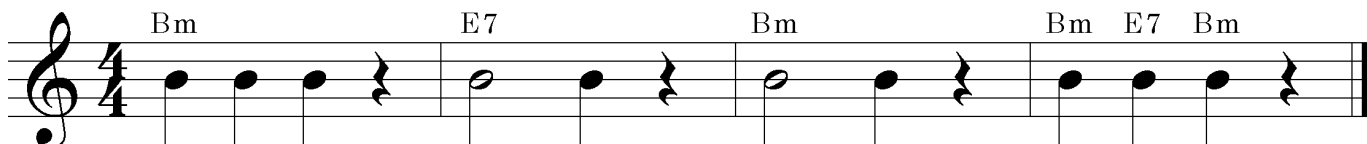


## *B Exercise 2*



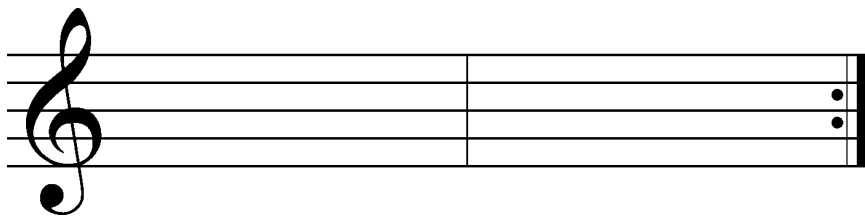
## Track 12

## Perro Style





## The Repeat Sign



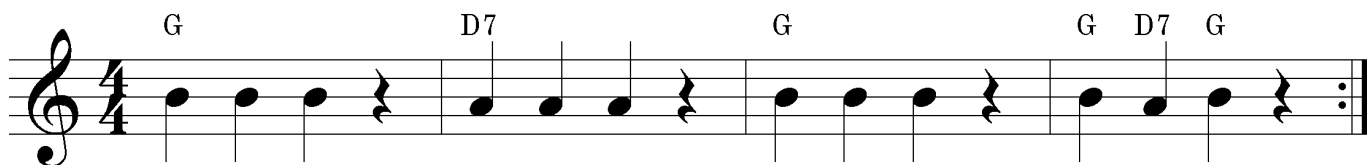
The two dots before the final barline are a repeat sign. They mean: play the piece again from the start.

*B & A Swing*



*Track 13*

*Cocktail Style*



## Bar Numbers (or Measure Numbers)

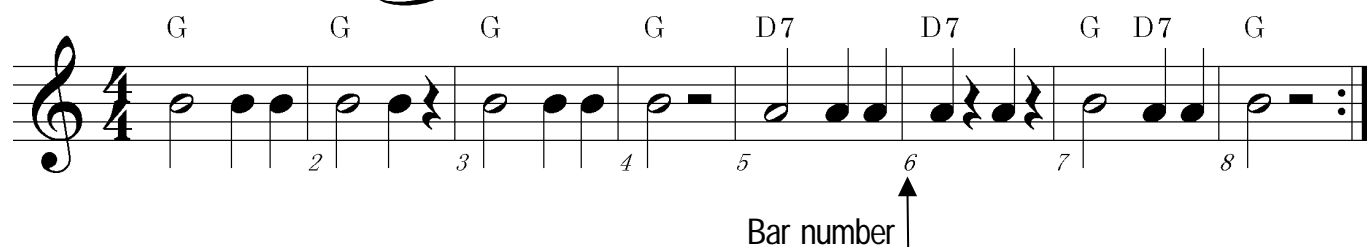
Bar numbers (also called measure numbers) can be used to help you quickly find your place in a piece of music.

*Two Note Samba*



*Track 14*

*Samba Style*

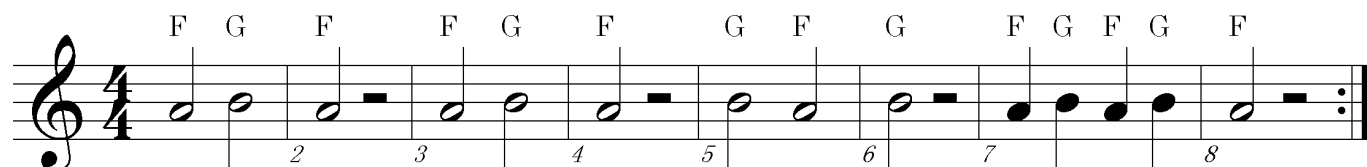


*Two Note Rock*



*Track 15*

*Bee Gees Style*

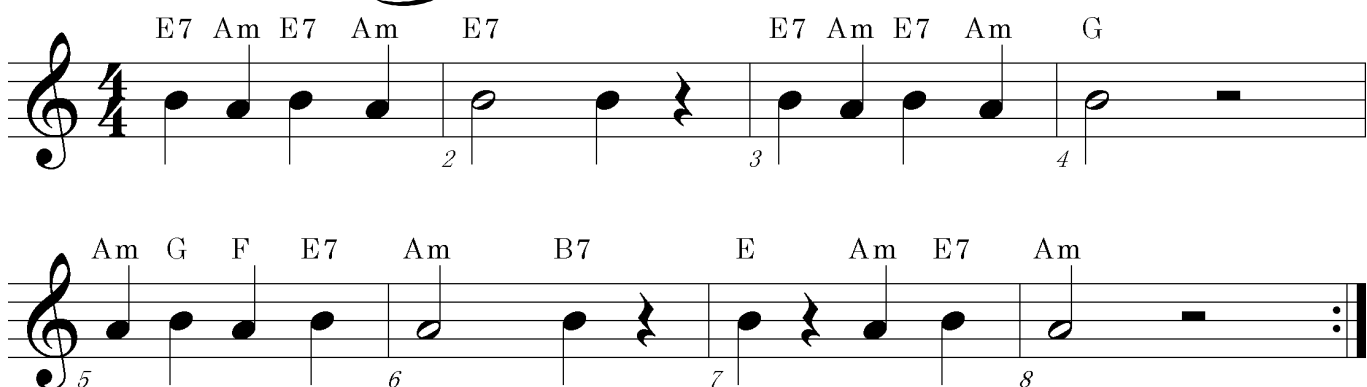


*Two Note Sonata*



*Track 16*

*Serene Latin Style*





## Basic Blues



## Track 17

## Shuffle Rock Style

A piece of music for two instruments is called a duet.

*Student*

A A A A7 D7 D7

*Teacher*

1 2 3 4

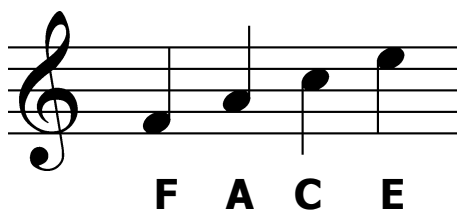
2 3 4 5 6

7 8 9 10 11 12

A A E7 D7 A A

*Tip*

To remember the names of notes on the staff, think of the following words:



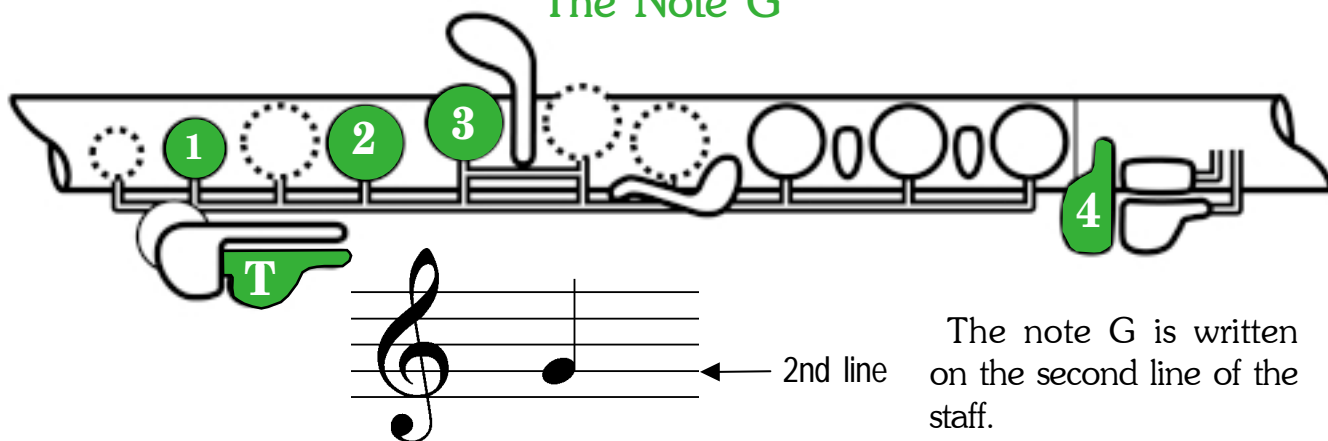
**Elephant's Great Big Dirty Feet**

**Every Good Boy Deserves Fruit**



# Lesson 5

## The Note G

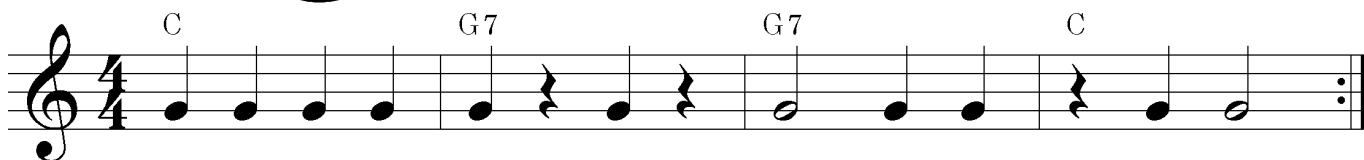


### G Exercise 1



### Track 18

### Afro Style

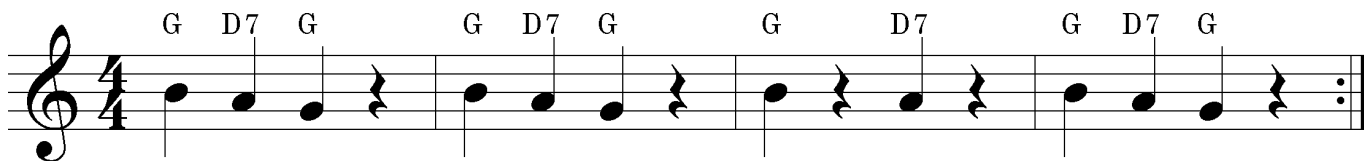


### Hot Cross Buns



### Track 19

### Ethnic Style

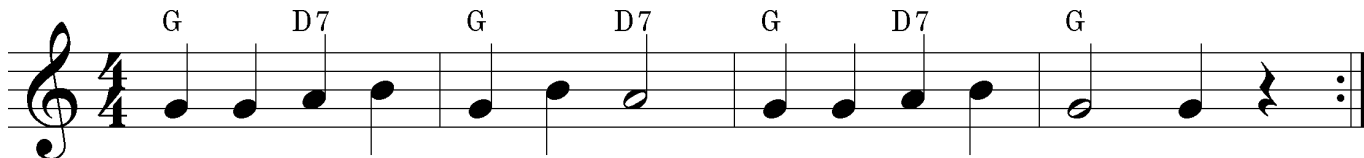


### Yankee Doodle (first four bars)



### Track 20

### Dixieland Style

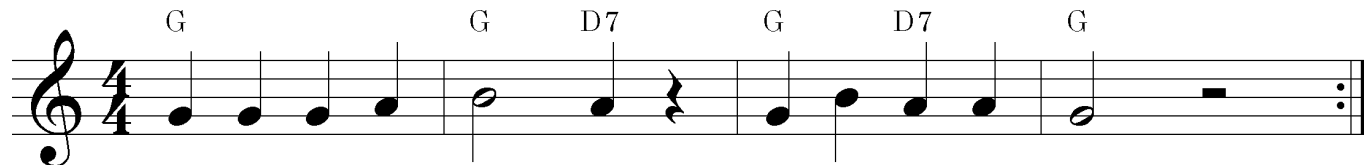


### In the Light of the Moon



### Track 21

### Soft Shoe Shuffle Style

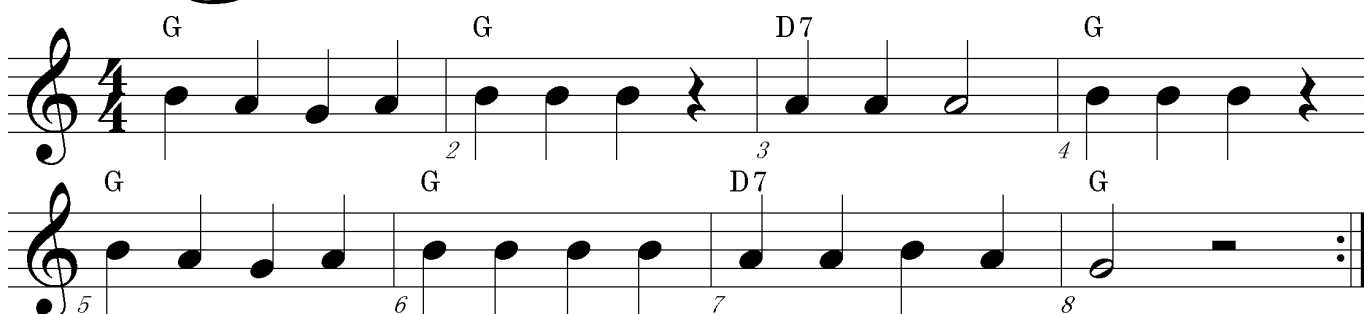


### Merrily



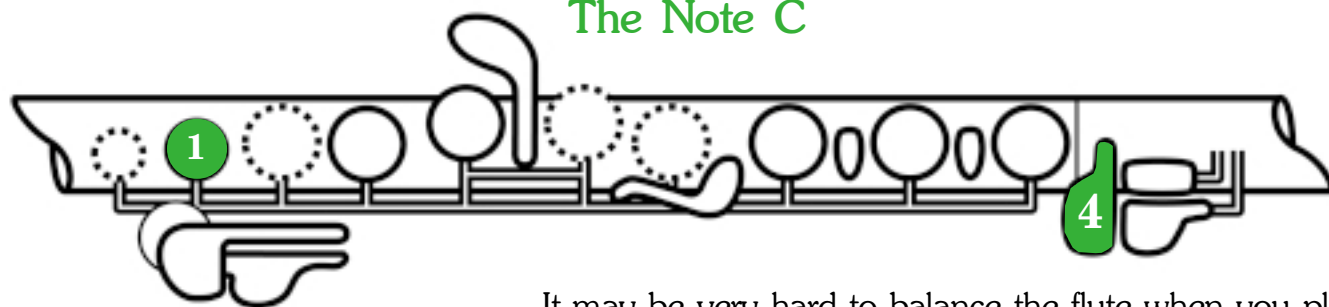
### Track 22

### Afro Style





## The Note C



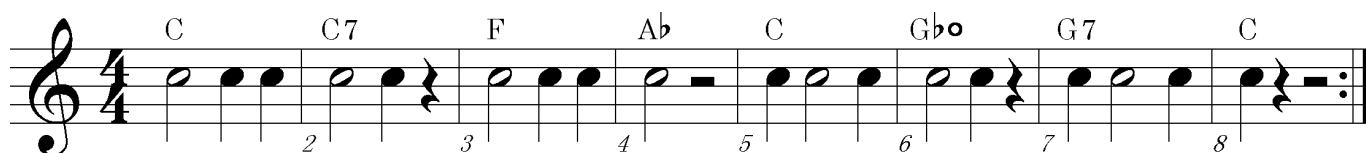
It may be very hard to balance the flute when you play this note. Although the little finger of your right hand has no effect on the sound of this note, it serves as one of the 4 balance points, the other 3 being your right thumb, the first joint of the first finger of your left hand and your lower lip.

*Easy to C*



*Track 23*

*Fast Latin Style*

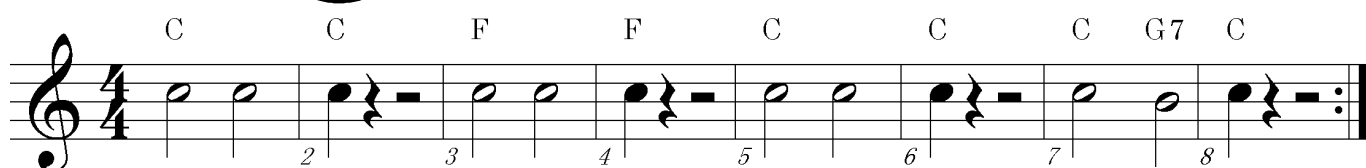


*Bayou Stomp*



*Track 24*

*Rockabilly Style*

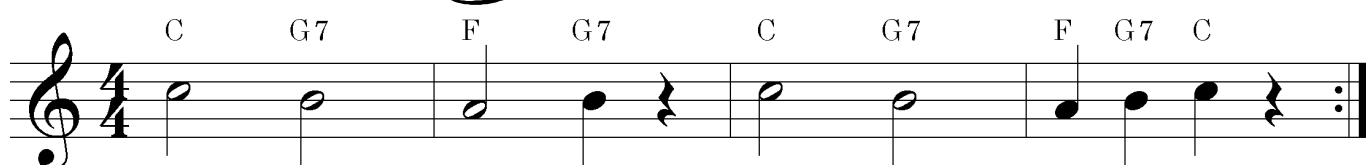


*Low Speed Lambada*



*Track 25*

*Lambada Style*



*Three Note Exercise 1*



*Track 26*

*Raindrops Style*

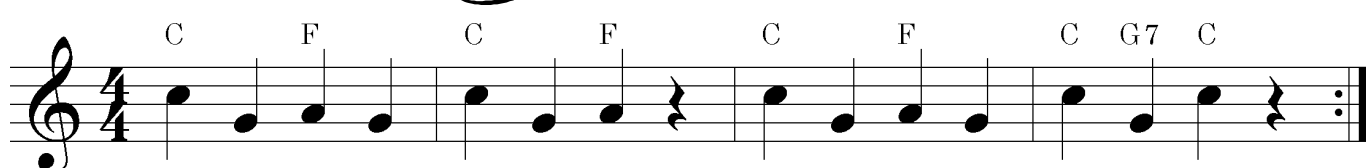


*Three Note Exercise 2*



*Track 27*

*Jazz Swing Style*



### Tip

It is normal to feel dizzy from all the blowing. You may also get pains in your arms and little finger. The flute may seem unbearably heavy. Don't worry, you will get over it.



## ABC Exercise



## Track 28

## Fast Latin Style

Student

Am Am E7 E7

Teacher

2 3 4

Am Am E7 Am

5 6 7 8

## G Exercise 2



## Track 29

## Madonna Style

G D7 G C

2 3 4

G D7 G C G D7 G

5 6 7 8

## 4 Note Blues



## Track 30

## Smooth Jazz Swing Style

C C C C7

2 3 4

F7 F7 C C

5 6 7 8

G7 F7 C C

9 10 11 12

Are you still tonguing each note?



# Lesson 6

## Breathing and Blowing

When it comes to taking deep breaths, many people think that it is necessary to make a lot of effort. This is not always so. After you have mastered the technique shown in this lesson, you will understand how deep breaths can be given to you, without you making any effort at all.

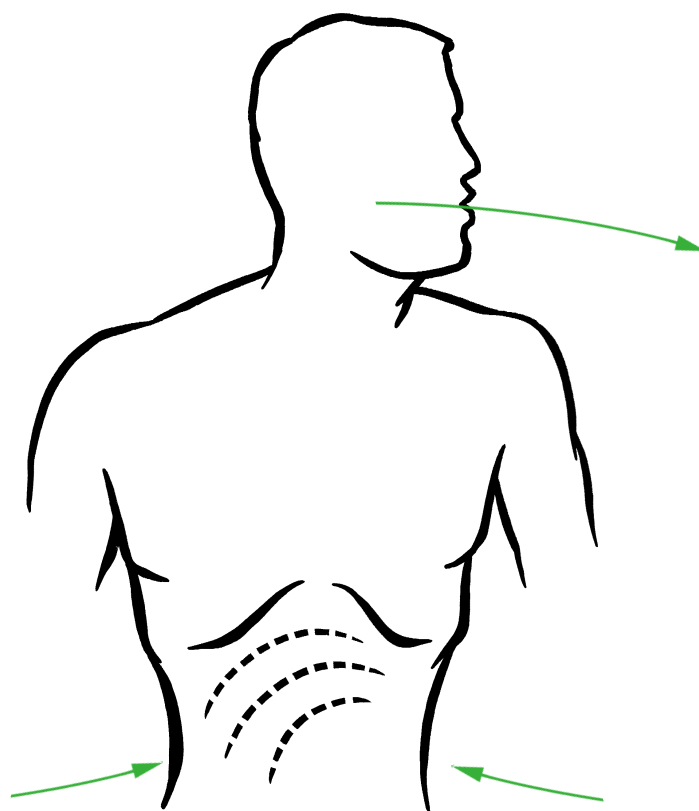
There are two stages of breathing - the in-breath and the out-breath.

### *Breathing Begins with Blowing*

Without your flute, slowly blow out as much air as you can. When your lungs are empty, hold your abdominal muscles tightly so that no new air enters your body. Hold your muscles tight for as long as you can, until you are almost desperate for air, then let go suddenly.

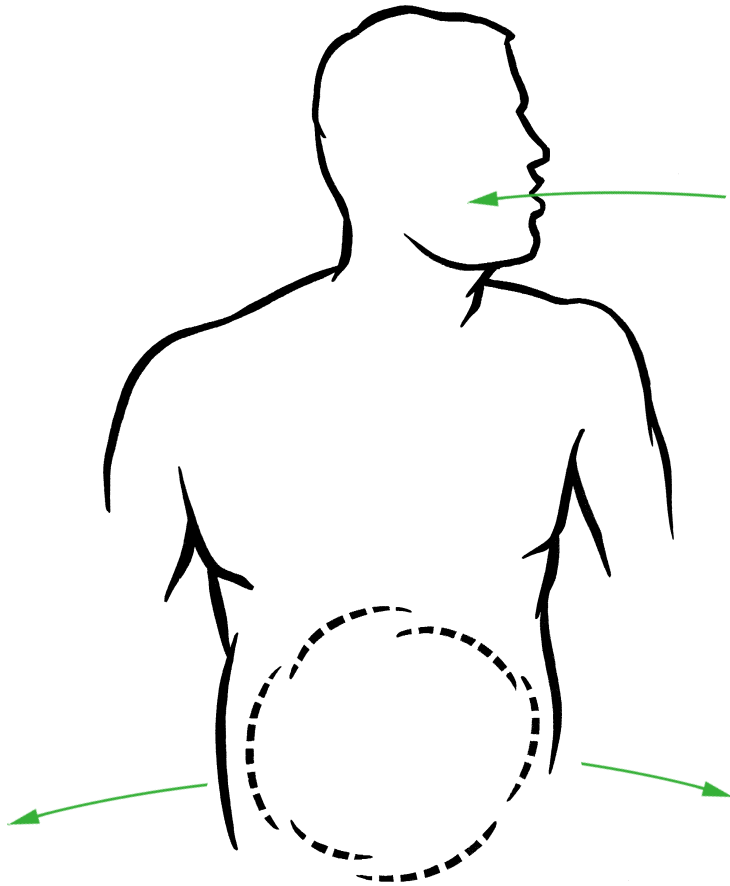
If you are still reading, you must have breathed! Did you notice how easy it was to take your breath compared to the effort you made to blow out?

Repeat this procedure a few times until you can feel that the energy used to breathe in is far less than the energy you use to blow out.



Push to blow out.





### *Nature Helps You Breathe*

When you empty your lungs, you create a low pressure system inside your body. Outside the body is a high pressure system. Nature tries to equalise these two systems by helping you to take a breath. The quickest way to get more air into your lungs is to relax and let Nature work for you.

Relax to breathe in.

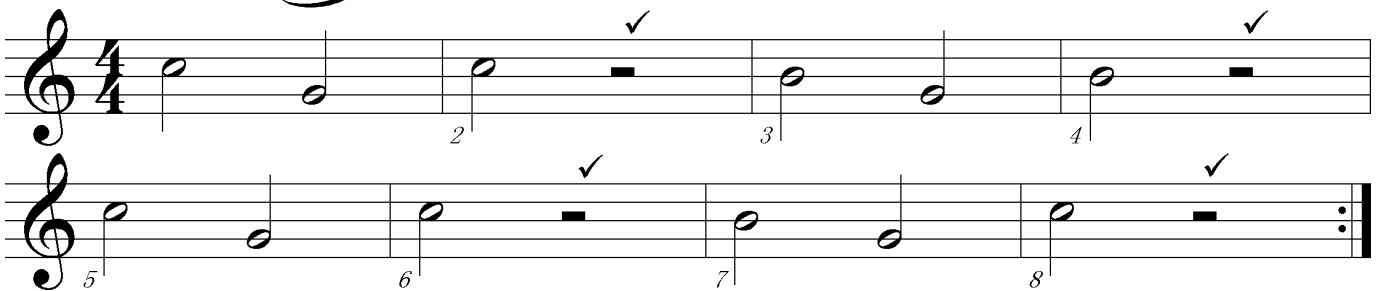
### Breath Marker

The following symbol appears at certain places in the music to tell you the best moment to take a breath: ✓

#### *Breathtaking*



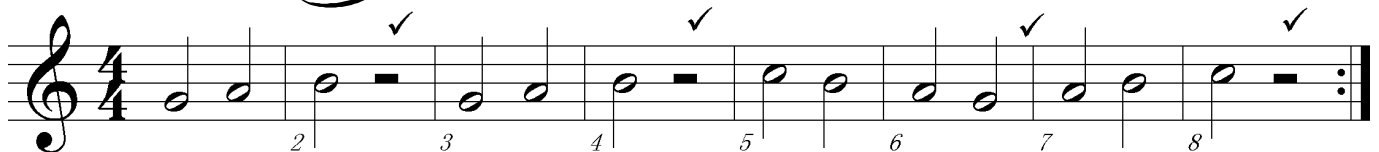
#### *Track 31*



#### *Second Wind*



#### *Track 32*



#### *Tip*

Don't try to suck air when you are breathing in. Just relax. Allow Nature to fill your lungs. Save your energy for blowing the flute.

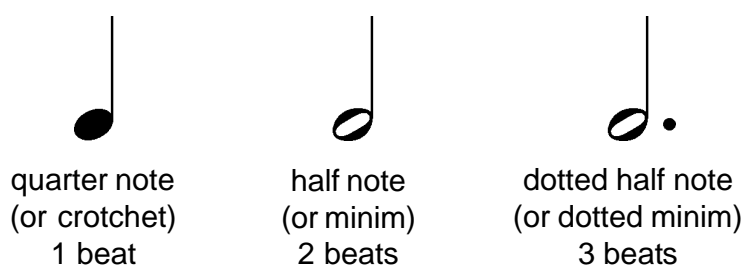


# Lesson 7

## The Dotted Half Note

### (Dotted Minim)

A dot written after a note lengthens it by half of its value. A half note, with a dot after it, is played for three beats instead of two.



*Boomerang*



*Track 33*

*Jethro Style*

**Think:** 1 2 3 4 1 2 rest 4 1 2 rest 4 1 2 3 rest

1 2 3 4 1 2 rest 4 1 2 3 4 1 2 3 rest

*Half Measure*



*Track 34*

*Merengue Style*

1 2 3 4 1 2 3 4 1 2 3 4

*Country Modes*



*Track 35*

*John Denver Style*

1 2 3 4 5 6 7 8



*Satellite Song**Track 36**Bogey Style*

*Student*

C Am F G7 C Am F G7 C

*Teacher*

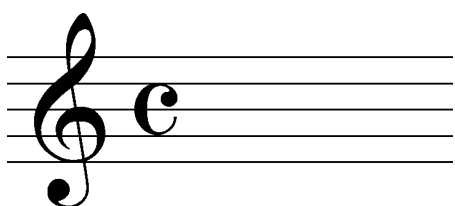
2 3 4 5 6 7 8

*Cool Dude**Track 37**Goodnight Style*

C F G7 C

2 3 4

5 6 7 8

**The Common Time Signature**

This symbol is known as the common time signature. It is frequently used instead of the four four time signature, and has the same meaning - four beats per bar (or measure).

*4 Note Wonder**Track 38**Country Style*

G Em Am D7 G Em Am D7 G

2 3 4 5 6 7 8

*All Too Common**Track 39**Medium Rock Style*

Dm Dm G7 G7

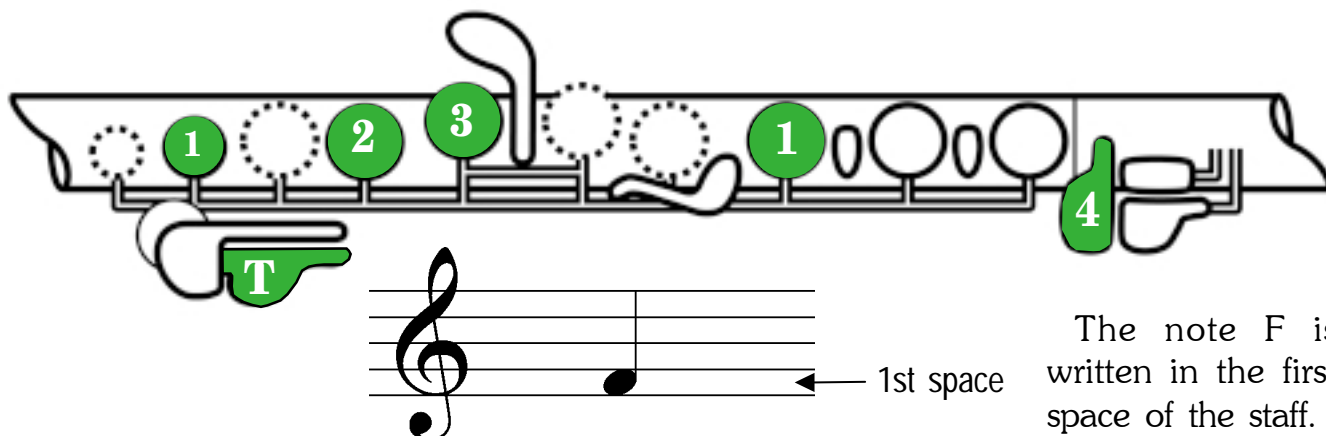
2 3 4

5 6 7 8



# Lesson 8

## The Note F

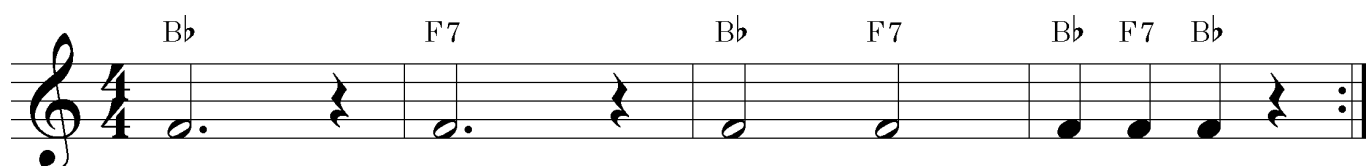


### F Exercise



### Track 40

### Earl Klugh Style

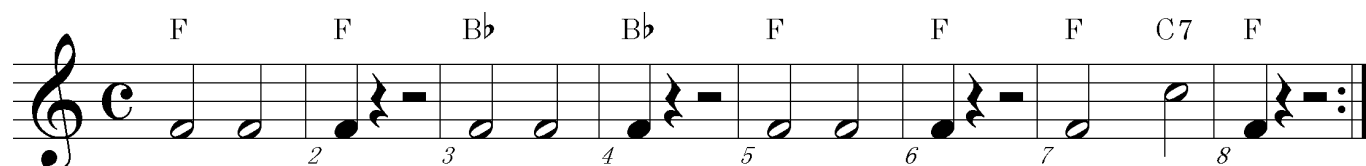


### Bayou Stomp with F



### Track 41

### Rockabilly Style

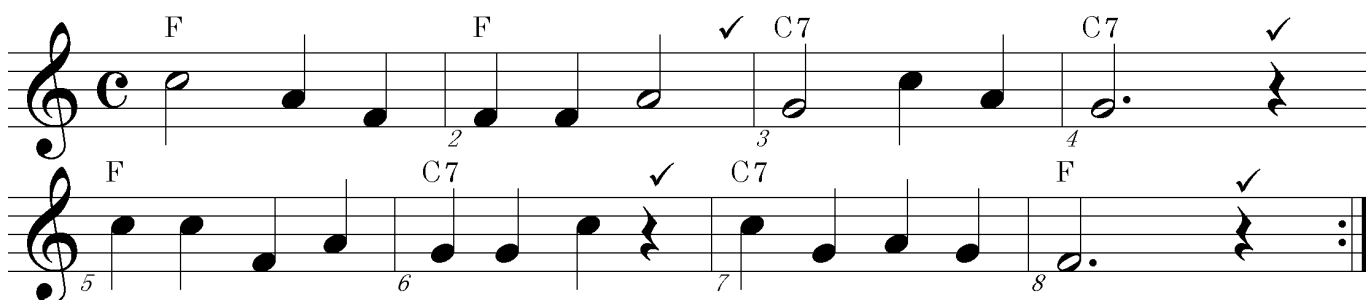


### Fine Old Time



### Track 42

### Country Jethro Style

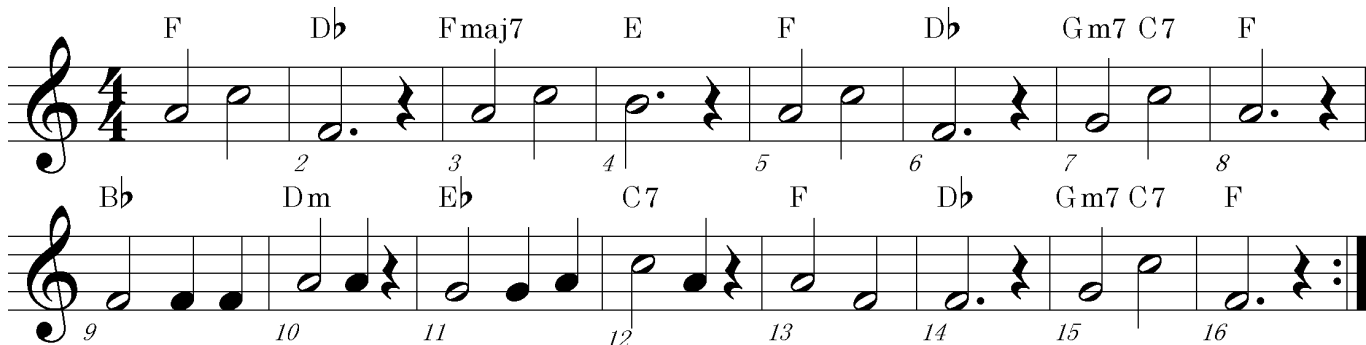


### Flying High



### Track 43

### Pop Ballad Style



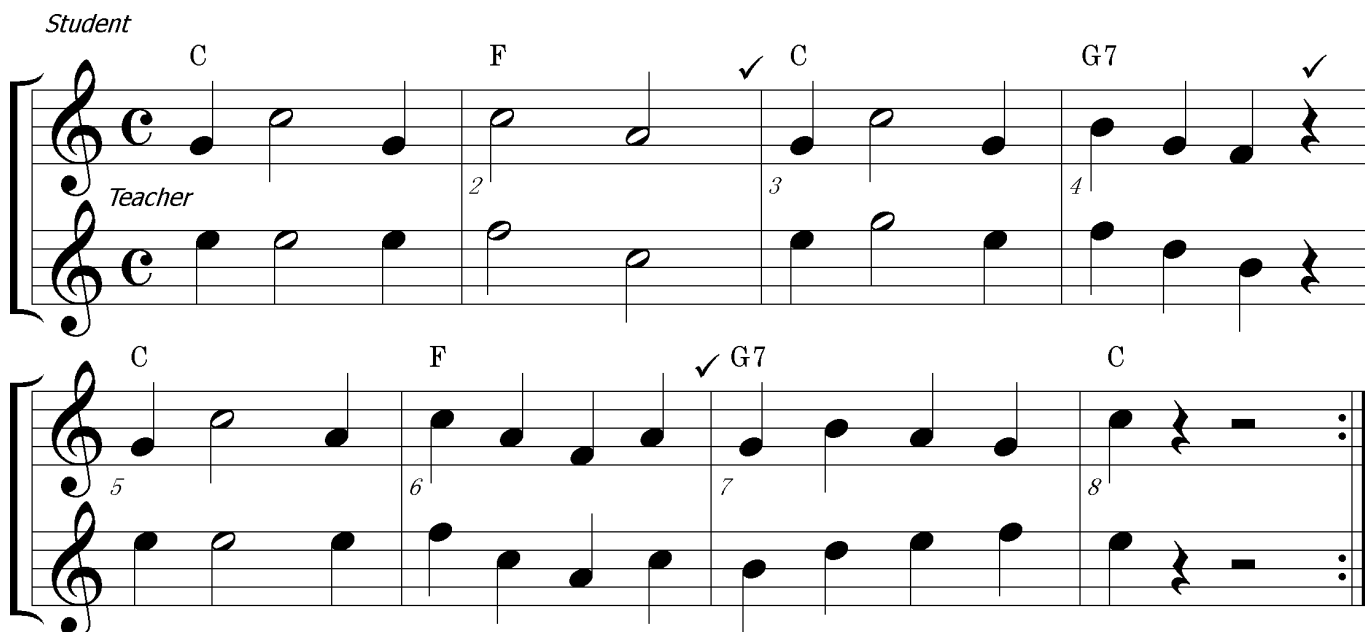


# Beam Me Up Track 44

## Scott Joplin Style

Student

Teacher

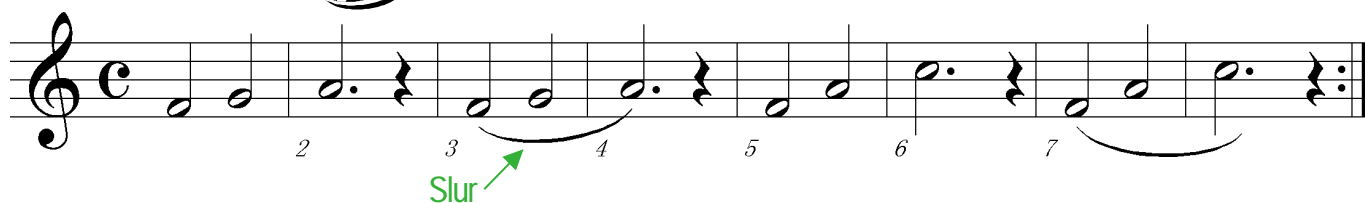


### The Slur

A *slur* is a curved line written over or below several notes. When a slur is applied to notes it means that you play them smoothly. To do this, keep blowing as you change the fingering for the different notes. Only tongue the first note of the group enclosed by the slur.

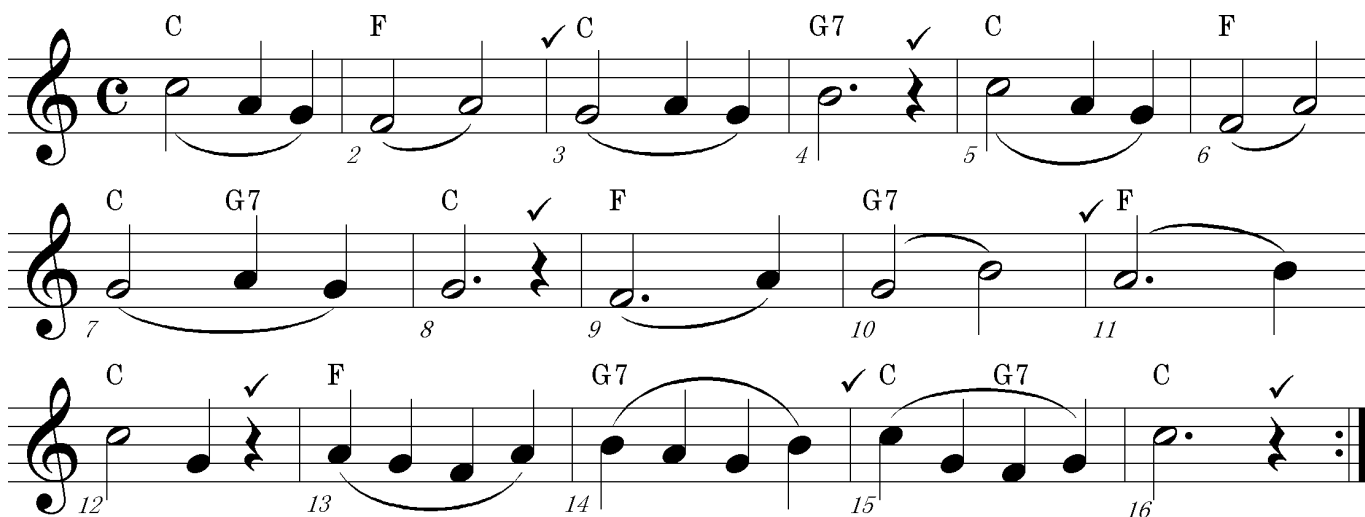
Another word for playing smoothly, often used in music, is *legato*.

# Slur Exercise 1 Track 45



# Legato Lullaby Track 46

## Alberti Style

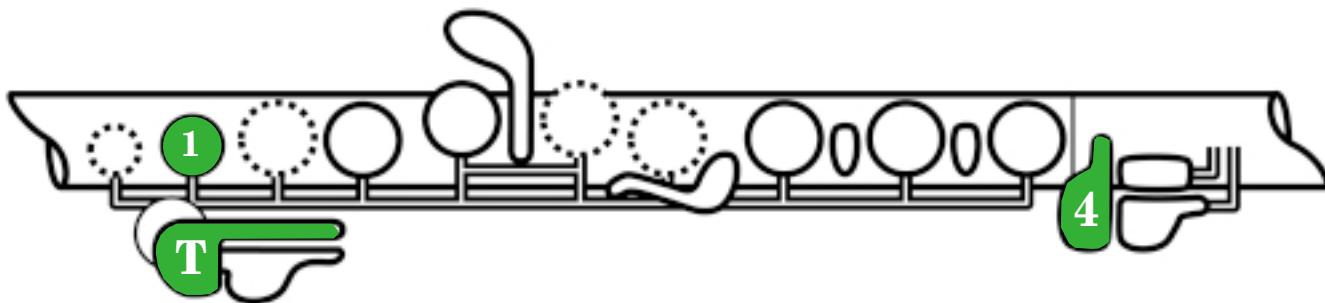




# Lesson 9

## The Note B Flat (B♭)

This note is lower than B, but not as low as A. Its pitch is halfway between B and A.



The sign ♭ in music notation is pronounced “flat.” A flat sign lowers the pitch of a note by one *semitone* (see *glossary*).

The flat sign is written after the note in text, (e.g. B♭) but before it on the staff.

You can keep your thumb on the B♭ key when you play A, G and F.

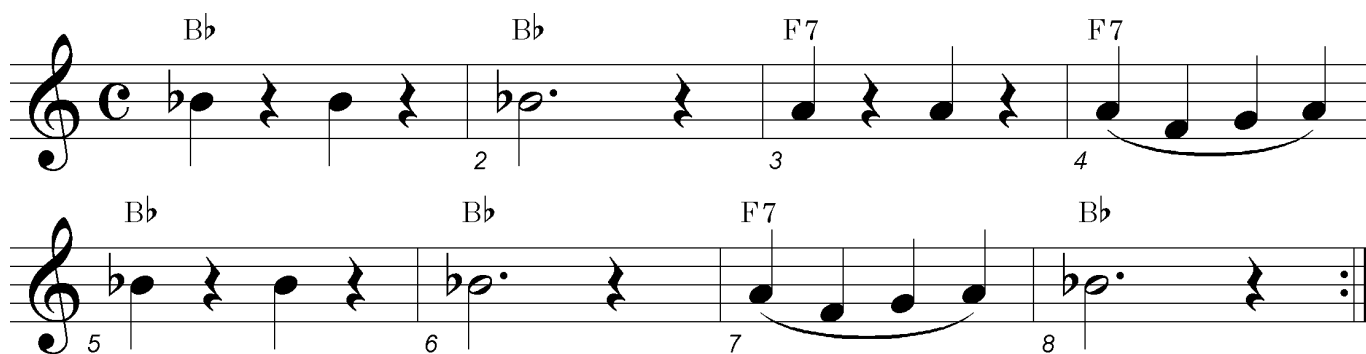
*Flat to the Boards*



*Track 47*

*Reggae Style*

Flat signs apply to all Bs in the bar. Bars 1 and 5 of this song each contain only one flat sign, but two B♭ notes.

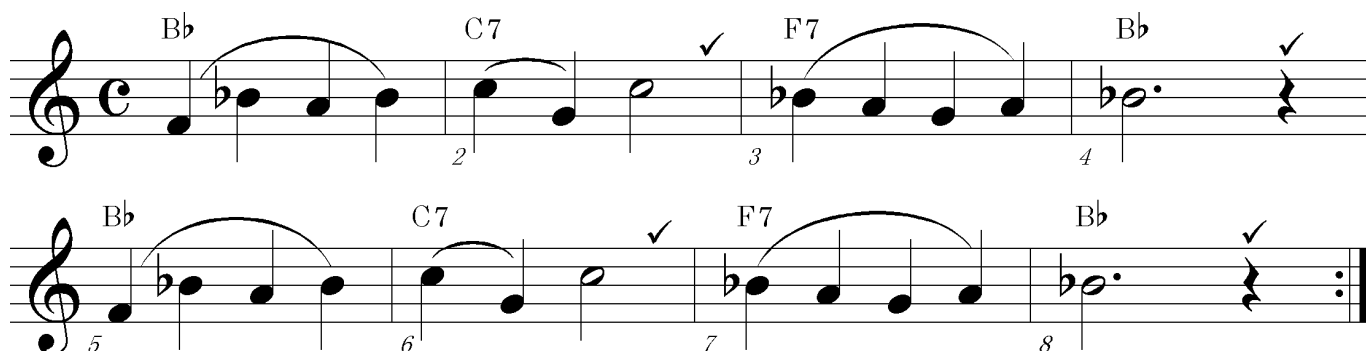


*Love Me Tender*



*Track 48*

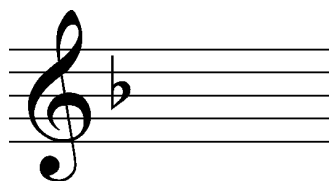
*Blueberry Hill Style*





## Flat Signs after a Clef

Flat signs are often written on the staff, after a clef. When this happens, as in Ode to Joy, you play every note on the middle line as B $\flat$ . The presence of flat or other signs after a clef is known as a *key signature*.



One flat after the clef indicates the key of F major or D minor.

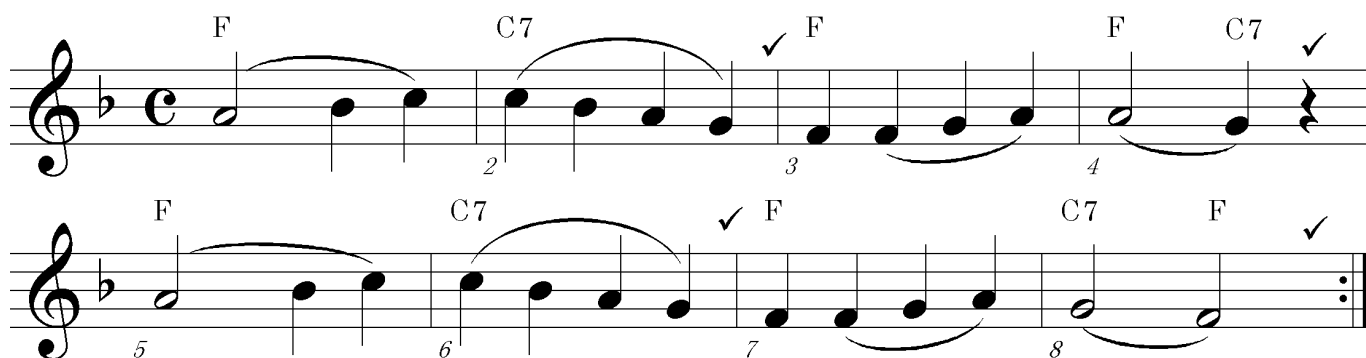
A *key* is the tonal centre of a piece of music. It is the note and chord to which the melody tends to gravitate. In simpler terms, the key is the home note to which the tune wants to return. The key signature of a piece of music is the indication that a particular key is used in the bars that follow.

### *Ode to Joy* *Track 49*

*Ludwig van Beethoven*

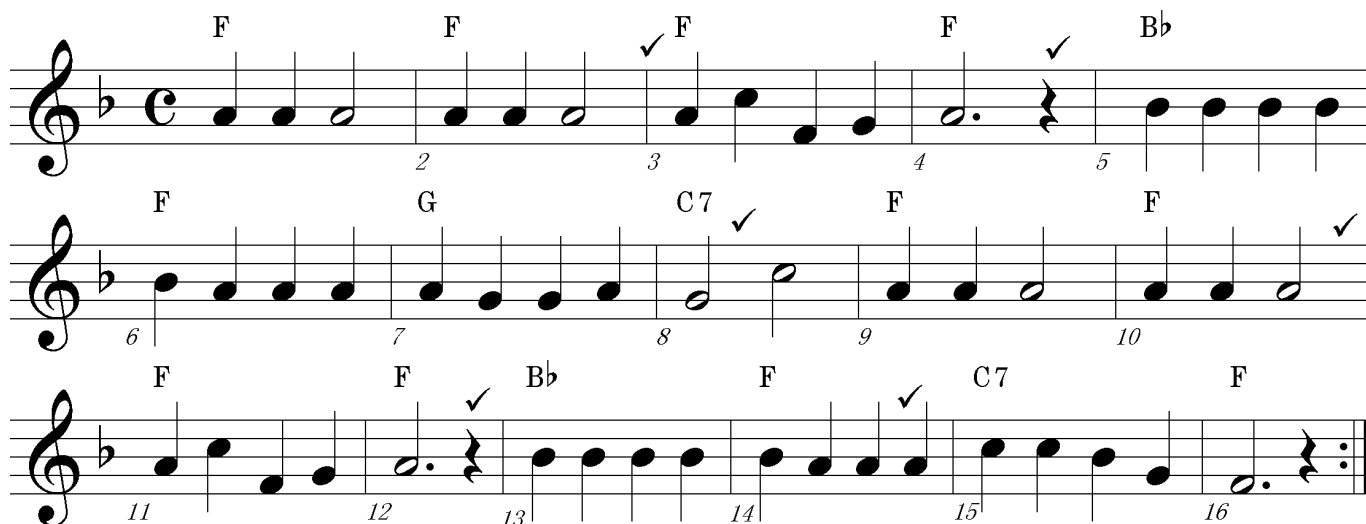
#### *Classical Style*

Ludwig van Beethoven lived in Germany and Austria from 1770 to 1827. This piece is an excerpt from his 9th Symphony.



### *Jingle Bells* *Track 50*

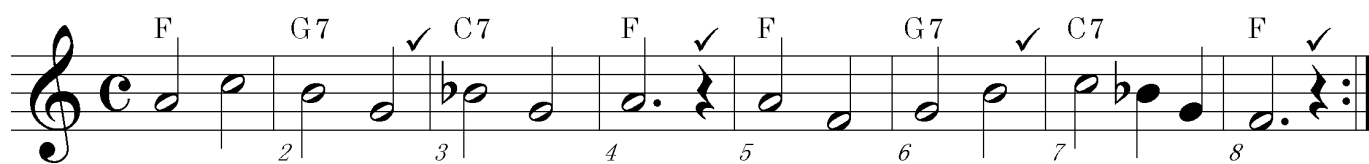
*Pop Style*



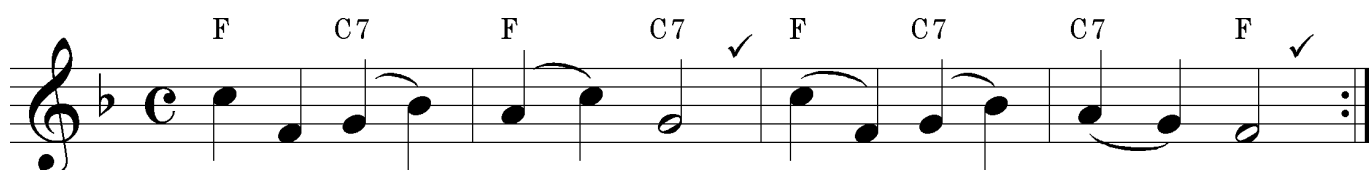


*A Tale of 2 B's**Track 51**Cool Swing Style*

This tune uses both B's - the B you first learned (called B natural) - and B $\flat$ .

*Thumb B $\flat$  Exercise**Track 52**Brassy Latin Style*

Place your thumb on the B $\flat$  key when you change from C to F. Then you will be ready for the B $\flat$  when it comes a few notes later.

*Batucada Blues**Track 53**Batucada Style*

*Student*

Musical notation for 'Batucada Blues' - Student part. The key signature has one flat (B $\flat$ ). The melody is written on a treble clef staff in 4/4 time. The notes are: F (quarter), G (quarter), A (quarter), B $\flat$  (quarter), C (quarter), B $\flat$  (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). Chords above the staff are: F, F, F7, F7. Fingerings 2, 3, 4 are indicated below the staff. There are checkmarks above the B $\flat$  notes at measures 2 and 6.

*Teacher*

Musical notation for 'Batucada Blues' - Teacher part. The key signature has one flat (B $\flat$ ). The melody is written on a treble clef staff in 4/4 time. The notes are: F (quarter), G (quarter), A (quarter), B $\flat$  (quarter), C (quarter), B $\flat$  (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). Chords above the staff are: B $\flat$ 7, B $\flat$ 7, F, F. Fingerings 5, 6, 7, 8 are indicated below the staff. There are checkmarks above the B $\flat$  notes at measures 2 and 6.

Musical notation for 'Batucada Blues' - Continuation. The key signature has one flat (B $\flat$ ). The melody is written on a treble clef staff in 4/4 time. The notes are: F (quarter), G (quarter), A (quarter), B $\flat$  (quarter), C (quarter), B $\flat$  (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). Chords above the staff are: C7, B $\flat$ 7, F, F. Fingerings 9, 10, 11, 12 are indicated below the staff. There are checkmarks above the B $\flat$  notes at measures 10 and 14.



# Lesson 10

*Rhythm Review*



*Track 54*

*Medium Rock Style*

## The Lead-In (or Pick-up)

Songs do not always begin on the first beat of a bar. A lead-in is a group of notes that occurs before the first complete bar of a song, as in the next song.

*The Banks of the Ohio*



*Track 55*

*Country Style*

On the CD there are 5 beats to introduce this song. Count: 1 2 3 4 1, then play.

Lead-in



*When the Saints Go Marchin' In*



*Track 56*

*Trad. Jazz Style*

On the CD there are 5 beats to introduce this song. Count: 1 2 3 4 1, then play.

Student

Teacher

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

F

F

F

C7

C7

F

F7

Bb

Bb m

F

Bb

C7

F

↑

The final bar of a song that begins with a lead-in contains the beats that were left out at the start.



# Lesson 11

## The Natural Sign



This symbol is a *natural sign*. Natural signs are used to distinguish flat notes (like B $\flat$ ) from plain, everyday, ordinary notes like B natural (the first B you learned).

### Natural Exercise 1

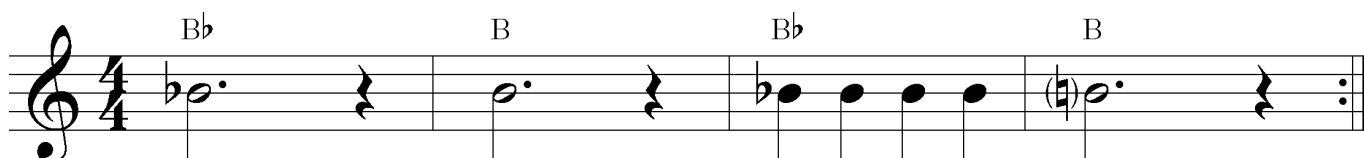


### Track 57

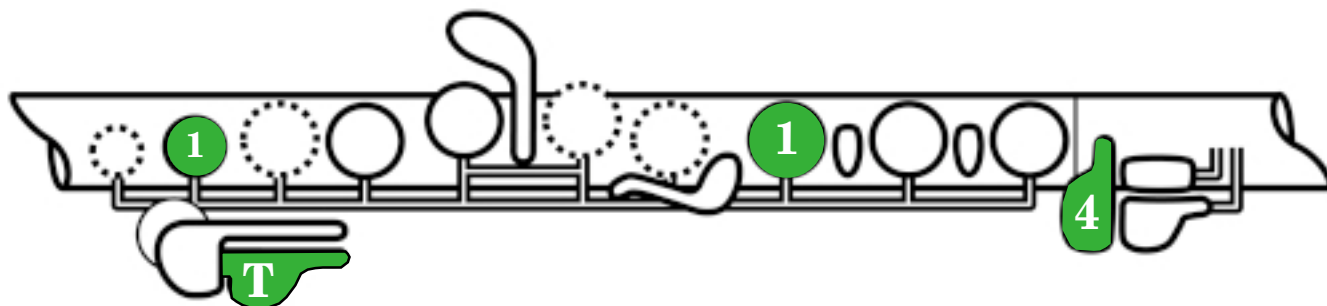
### Solo Guitar Style

Flat signs written before a note, (not after the clef as part of a key signature) only last for one bar. Thus the notes in bars 2 and 4 are B $\natural$ , not B $\flat$ .

Sometimes the natural sign is written in brackets to remind you.



## The Right Hand B $\flat$



This fingering is easier to use when you need to move between B $\flat$  and B $\natural$  (B natural), as in the exercise above. Go back and play the exercise above using this new right hand fingering.

## Natural Sign Rules

1. A natural sign cancels the effect of a flat sign after a clef, but only until the end of the bar.

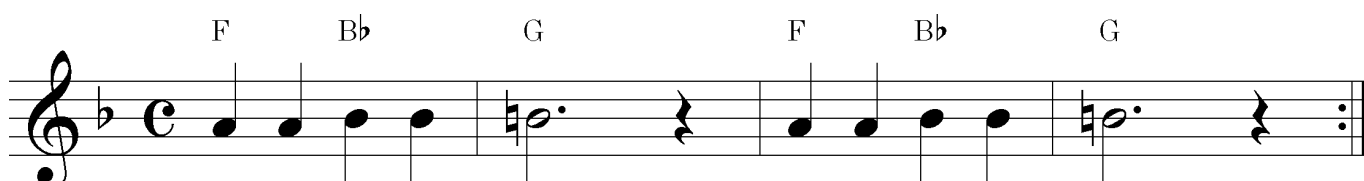
### Natural Exercise 2



### Track 58

### Funk Style

In the second and fourth bars of this exercise you play B natural (B $\natural$ ), not B $\flat$ . In the first and third bars, play B $\flat$ .





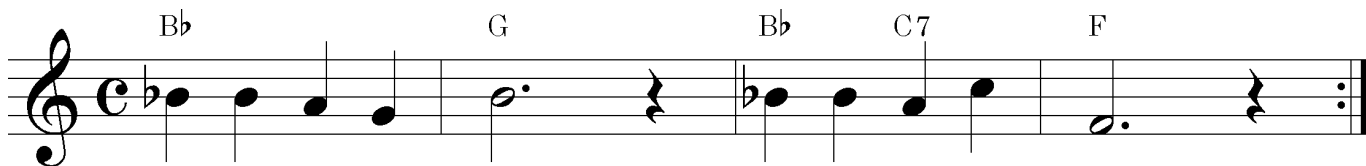
## Natural Sign Rules (continued)

2. A natural or flat sign lasts all the way through a bar, but expires at the end of that bar.

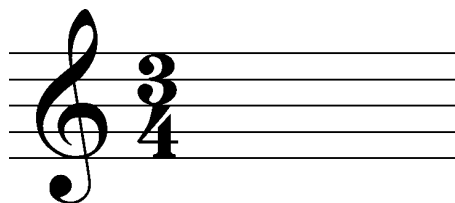
### Natural Exercise 3 Track 59

*Bossa Guitar Style*

Play 2 B $\flat$  notes in bars 1 and 3, and B natural (B $\natural$ ) in bar 2.



## The Three Four Time Signature



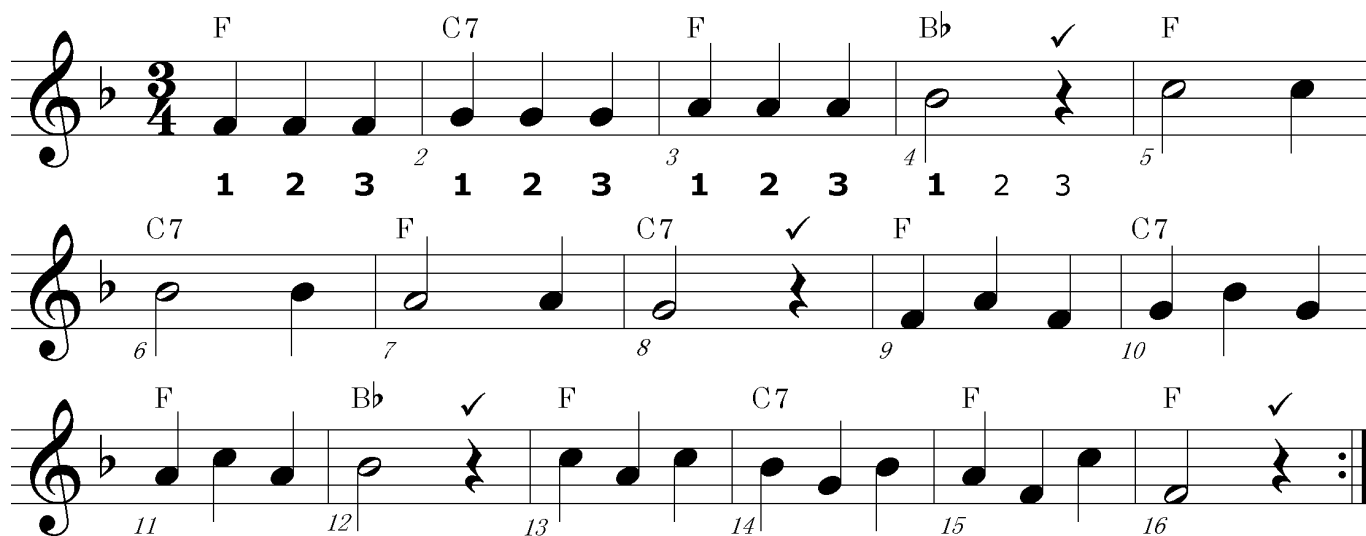
The numbers **3** and **4** after a clef are called the three four time signature. They mean that there are only three beats in each bar, instead of four.

### Three for One Track 60

*Gospel Waltz Style*

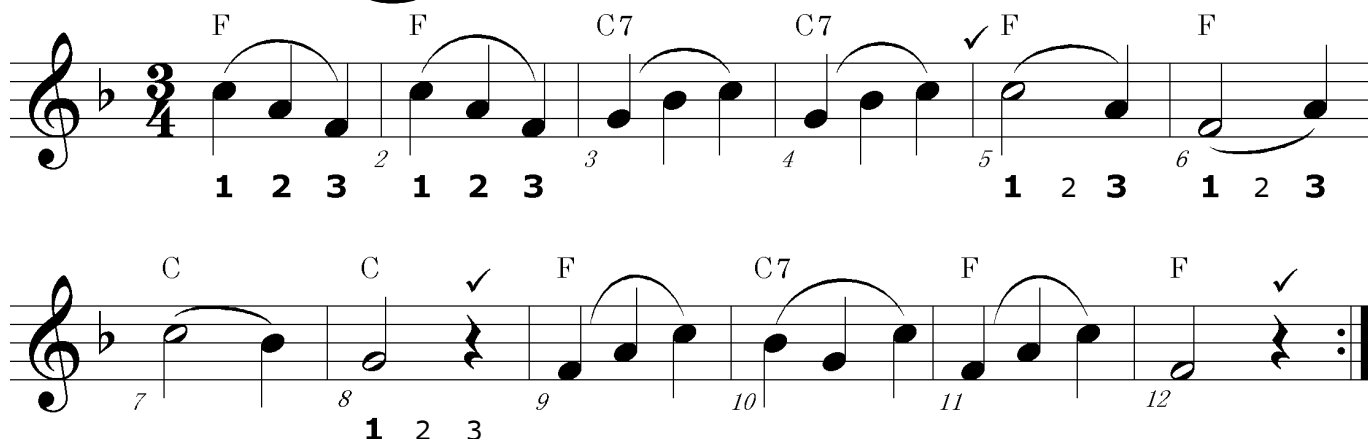
A waltz is a piece of music written in three four time.

On the CD there are two bars of three beats to introduce songs in three four time (6 beats in total).



### Three to the Bar Track 61

*Country Waltz Style*





## The Tie

At first glance a tie seems identical to a slur. The difference is that the tie connects two notes of the same pitch, whereas a slur connects two or more notes of different pitches.

To play a tied note, keep counting as you blow, but don't tongue the second note.

*The Tie*



*Track 62*

Play this A note for five beats.

**Think:**            **1**    2    3            1    2    3

*Barcarolle*



*Track 63*

*Jacques Offenbach*

*Parisian Waltz Style*

Jacques Offenbach (1819-1880) began his musical career as a cello player. His most famous composition is the Can-Can.

*Tied Down*



*Track 64*

*Bogey Style*



## Tied Down (continued)

Two staves of musical notation in treble clef, key of B-flat major. The first staff contains measures 9 through 12, and the second staff contains measures 13 through 16. Chords are indicated above the notes: F major in measures 9, 10, and 13; C7 major in measures 11 and 12. The piece concludes with a double bar line and repeat dots in measure 16.

## 1st and 2nd Endings

The following piece contains a line and the numeral *1* above bar 13. This instruction is a first ending. It means that you play the piece to the end of bar 16, then repeat from the beginning. On the 2nd time through, skip bars 13 to 16 and play bars 17 to 20 instead (the 2nd ending).

Then repeat the whole piece from the start.

## Roses from the South



## Track 65

Johann Strauss

Parisian Waltz Style

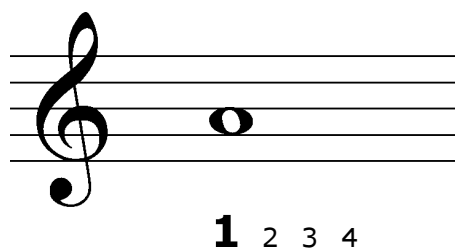
Johann Strauss (1825-1899) lived in Vienna for most of his life and composed some of the most popular waltzes of all time, including *The Blue Danube*. He came from a family of composers who also produced waltzes.

Four staves of musical notation in treble clef, key of B-flat major, 3/4 time signature. The notation includes first and second endings. The first ending (marked with a '1' above bar 13) leads back to the beginning. The second ending (marked with a '2' above bar 17) leads to the final measure. Chords are indicated above the notes: Bb major in measures 1, 2, 9, and 10; F7 major in measures 3, 6, 7, 11, 12, 13, 14, 15, 17, and 18; C7 major in measures 4 and 12; and Bb major in measures 19 and 20. The piece concludes with a double bar line and repeat dots in measure 20.



# Lesson 12

## The Whole Note (or Semibreve)



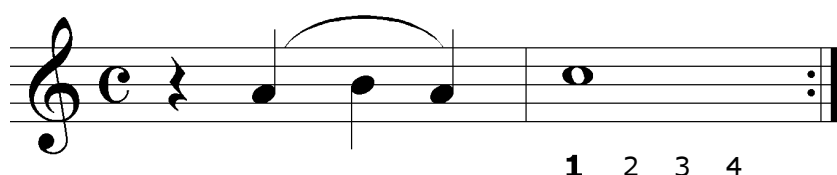
In the song, Tied Down on pages 30 and 31, you created a note with a value of four beats by joining two half notes together (bars 1-2, 5-6, etc). There is another way to write a four beat note, called a whole note (or semibreve)

*Good Evening Friends*



*Track 66*

Play B natural in this exercise, not B $\flat$ .



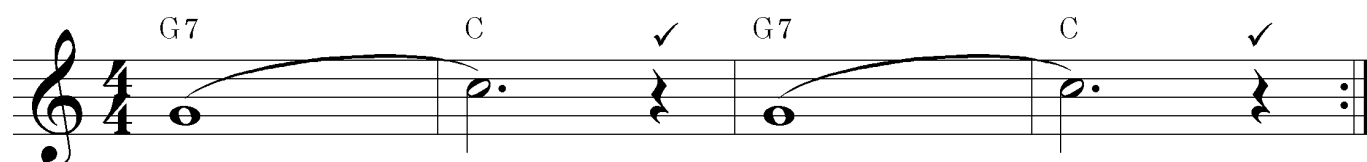
*Big Breaths*



*Track 67*

*Classical Harpsichord Style*

Relax to breathe in, exert to blow out.

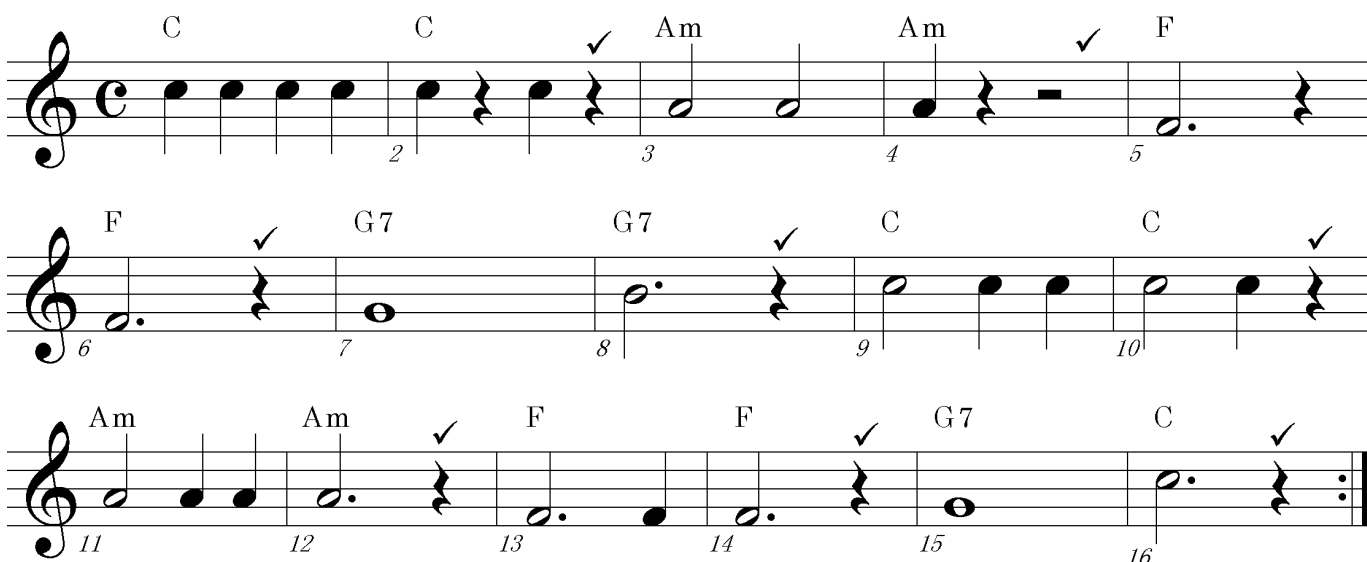


*Rhythm Review 2*



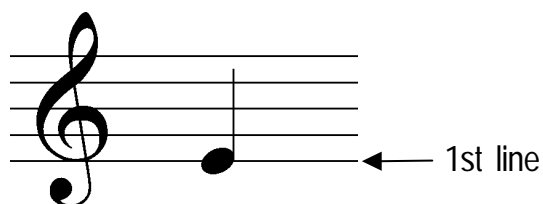
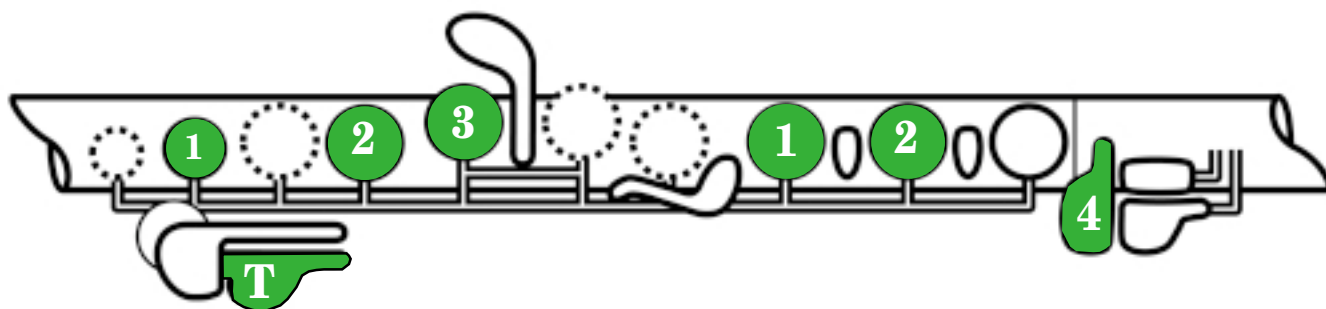
*Track 68*

*Achy Breaky Style*





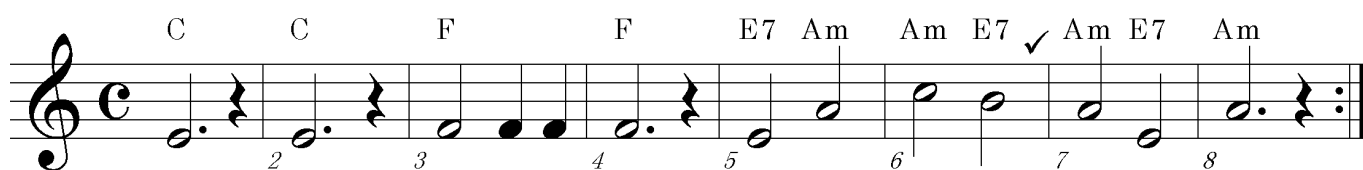
## The Note E



The position of the mouth when playing the flute is called the *embouchure*. The embouchure is slightly different for every note. You will notice this more as you play the lower notes of the flute's register - like this note, E. Try to make the lower notes sound as crisp as the higher ones. Blow into the tone hole a little more, rather than across it. Also allow the mouthpiece to move downwards.

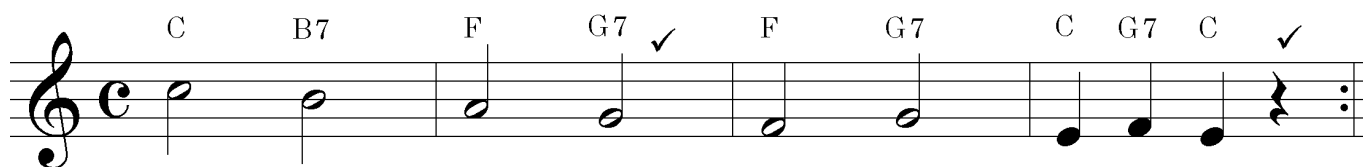
### E Exercise 1 Track 69

*James Taylor Latin Style*



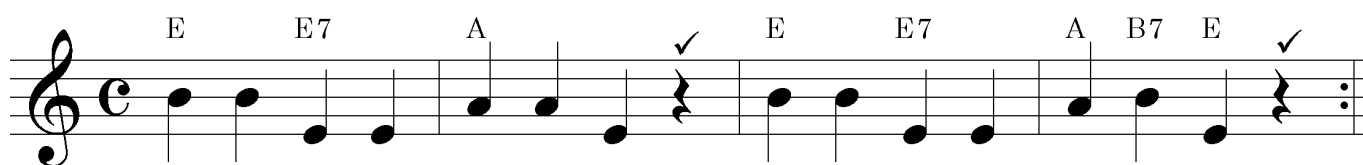
### E Exercise 2 Track 70

*Funk Style*



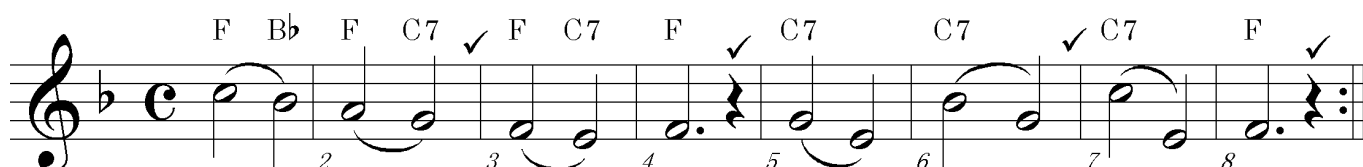
### E Exercise 3 Track 71

*Organ Trio Style*

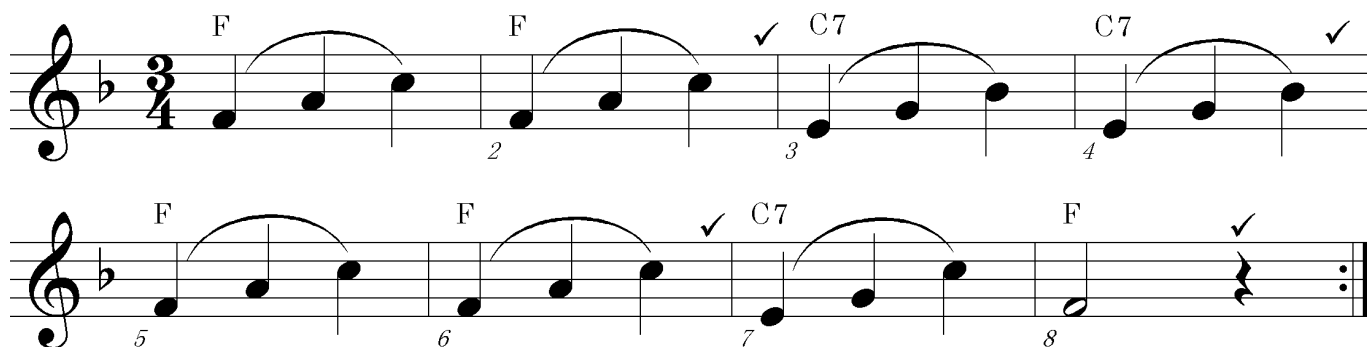
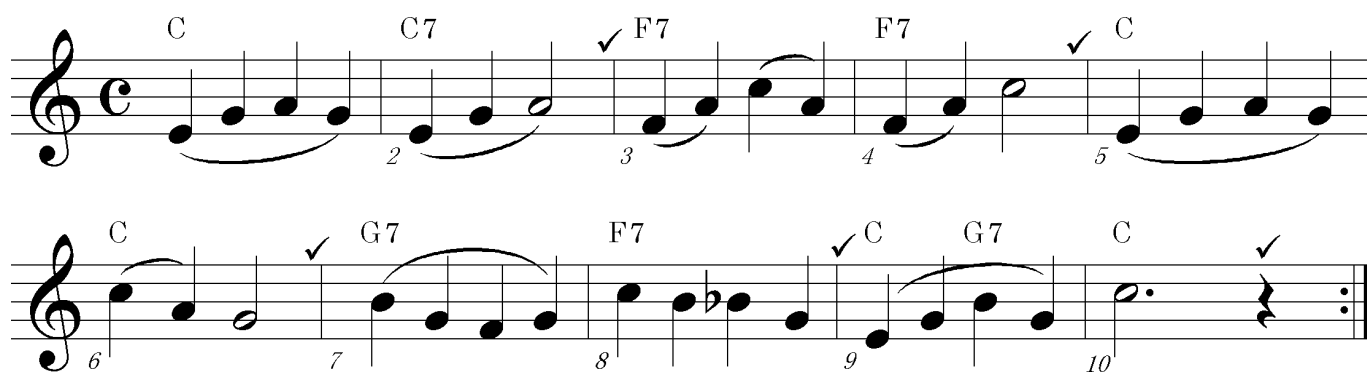
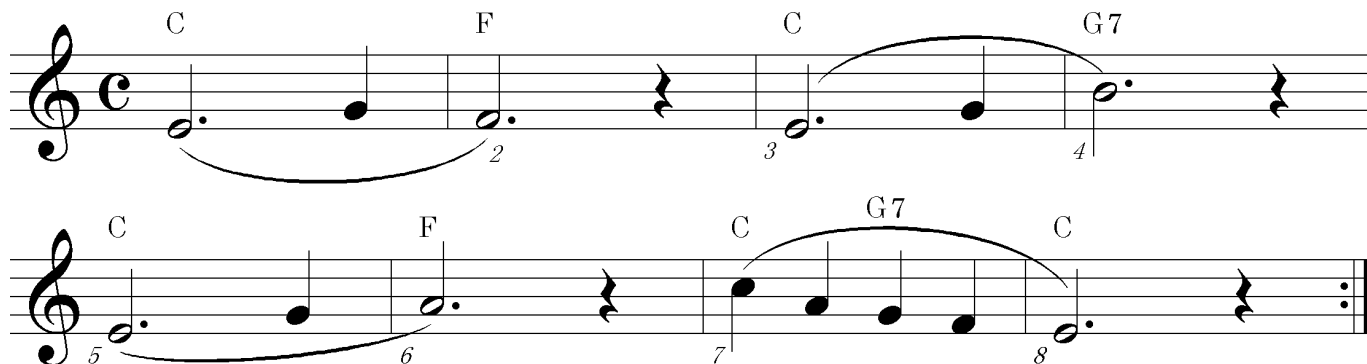


### E Exercise 4 Track 72

*Mandolin Latin Style*





*Waltz of the Flutes**Track 73**Chopin Style**10 Bar Blues**Track 74**Jug Band Style**Soothing**Track 75**Piano & Orchestra Style*

## *Jokes*

*How many heavy-metal musicians does it take to change a light bulb?*

Two: One to screw in the bulb and the other to smash the old one on his forehead.

*How many alto saxophone players does it take to change a light bulb?*

Five. One to handle the bulb and four to tell him how much better they could have done it.



Mary Ann



Track 76

Bossa Nova Style

Student

F F C7 C7

Teacher

2 3 4

C7 C7 F F

5 6 7 8

F F C7 C7

9 10 11 12

C7 C7 F F

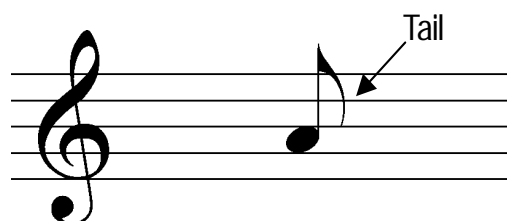
13 14 15 16



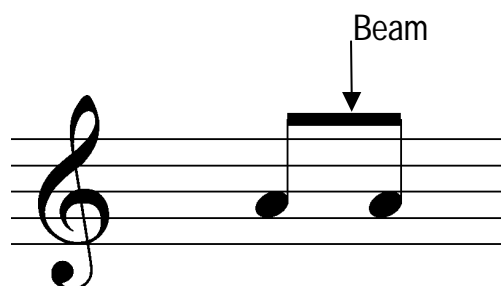
# Lesson 13

## The Eighth Note (or Quaver)

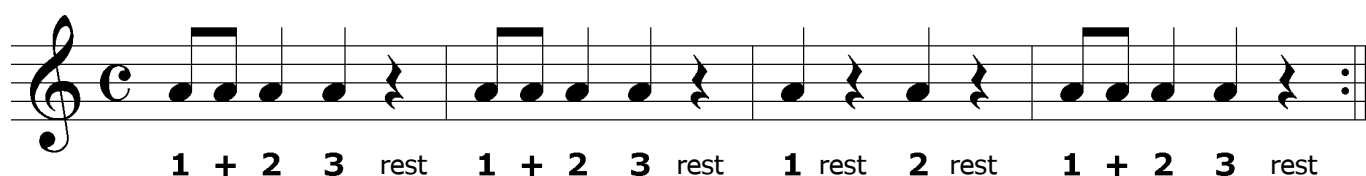
An eighth note (or quaver) is equal to half a quarter note.



When two or more eighth notes are joined together their tails become a beam.

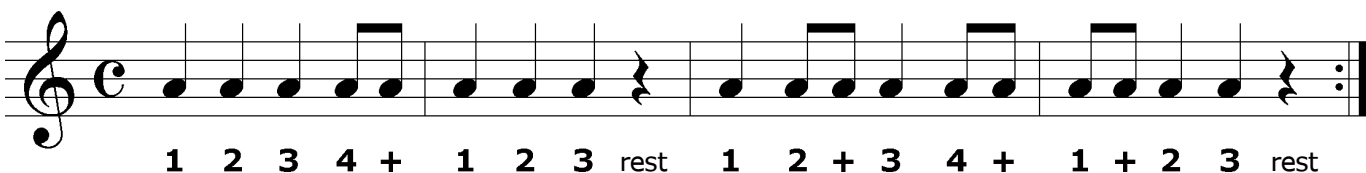


### *Eighth Note Exercise 1* *Track 77*



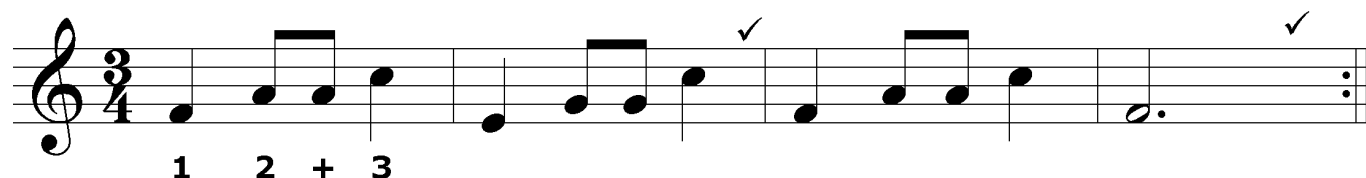
**Think:** one and two three rest

### *Eighth Note Exercise 2* *Track 78*



**Think:** one two three four and

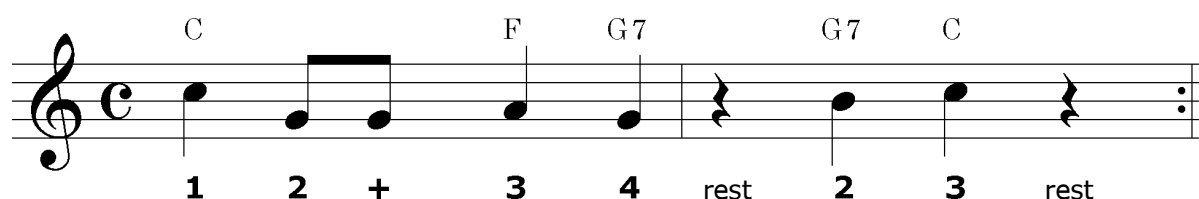
### *Eighth Note Exercise 3* *Track 79*



### *Shave and a Haircut* *Track 80*

*Hip Hop Style*

In bar 2, will you be playing B natural or B flat?

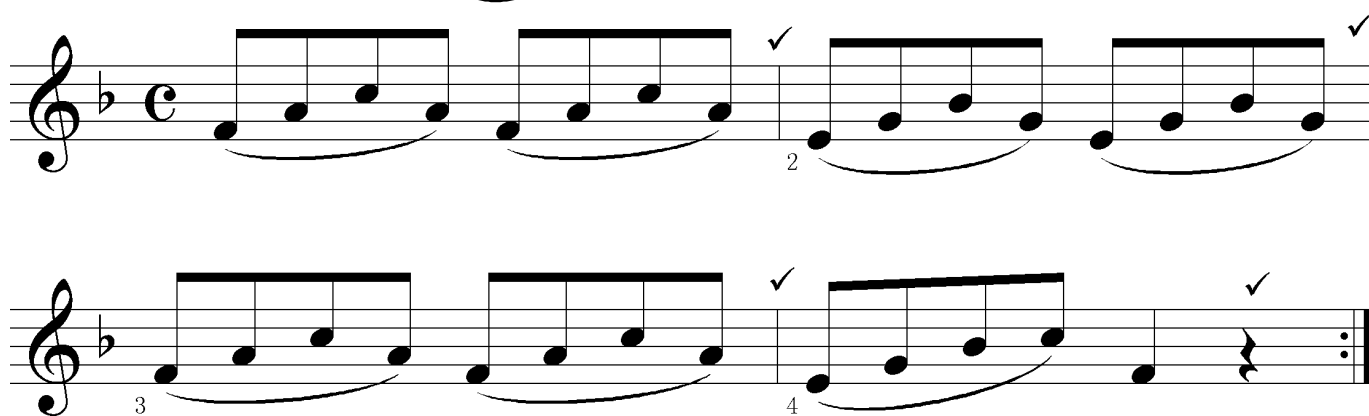




# *Eighth Note Exercise 4*



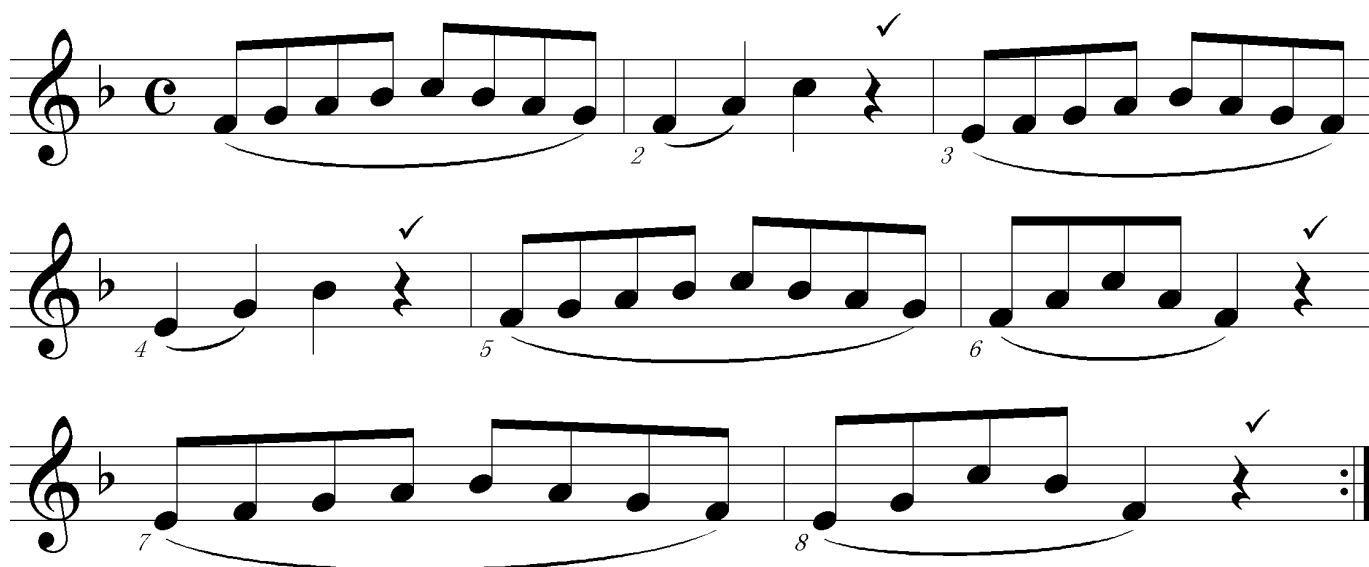
*Track 81*



# *Eighth Note Exercise 5*



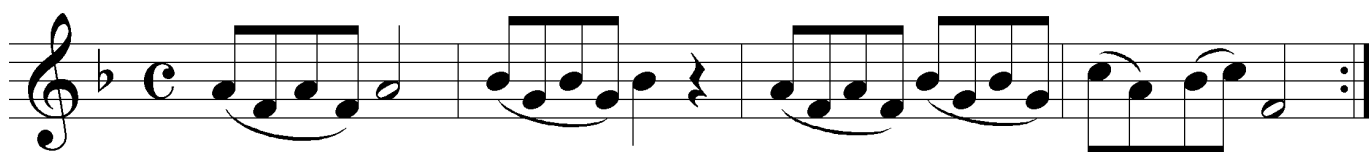
*Track 82*



# *Eighth Note Exercise 6*



*Track 83*



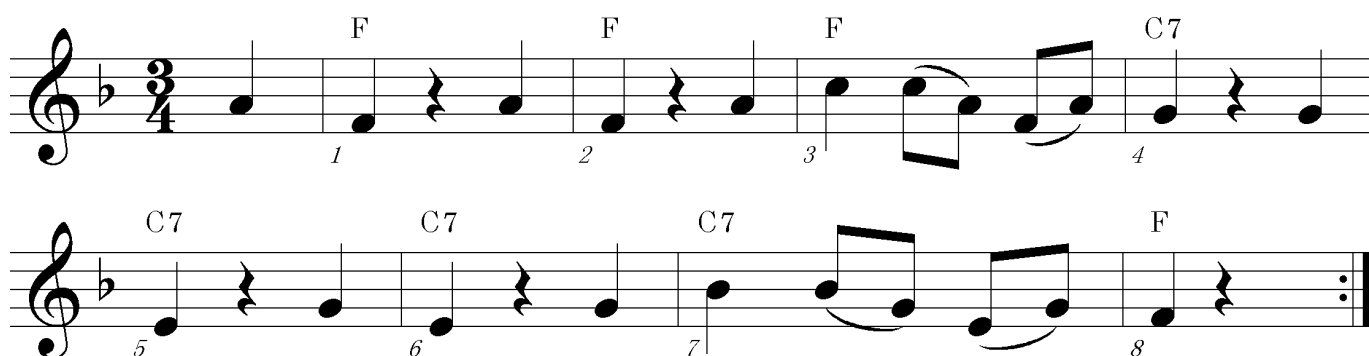
# *Mick's Mexican Mix*



*Track 84*

*Music Box Style*

*5 beats introduction.*



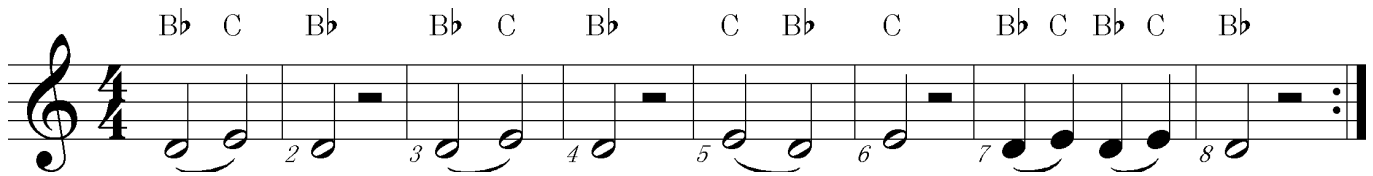
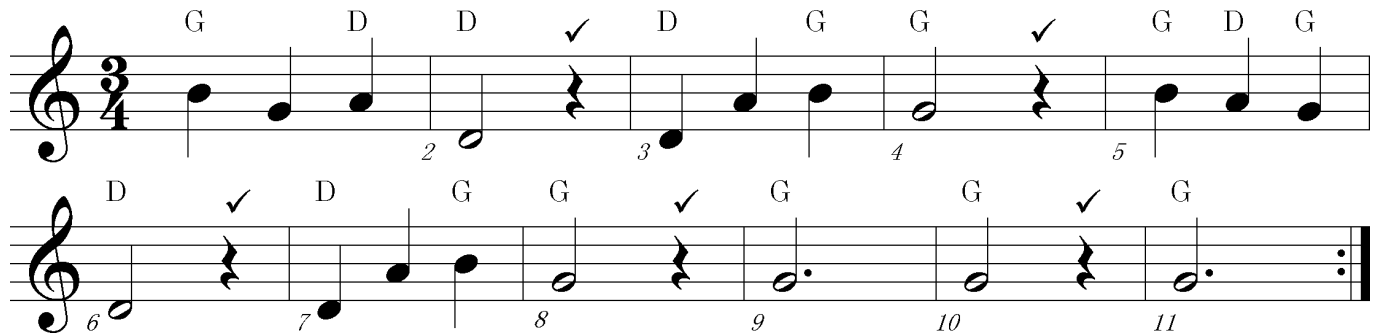
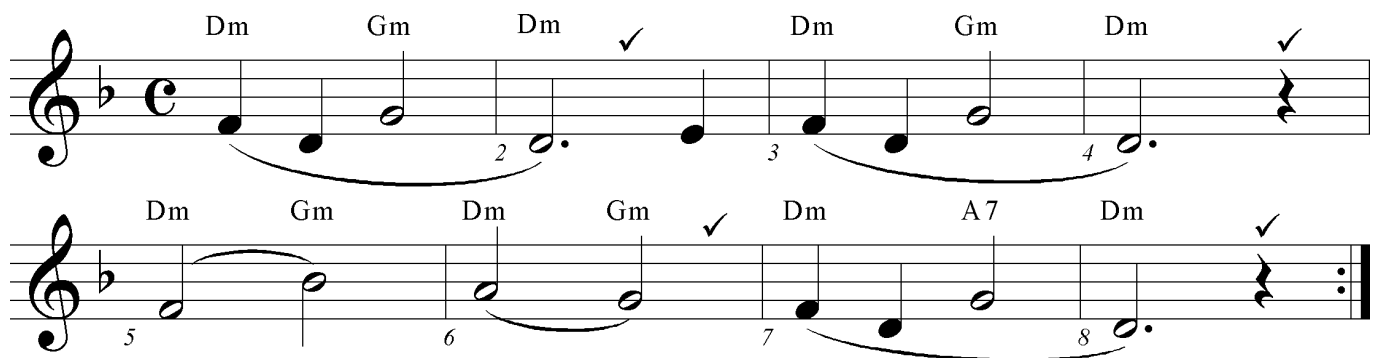


*Eight Enough**Track 85**Fingerpicking Folk Style*
**Exercises with Flat and Natural Signs***Natural Exercise 4**Track 86*
*Natural Exercise 5**Track 87*
*Natural Exercise 6**Track 88**Funk Style*

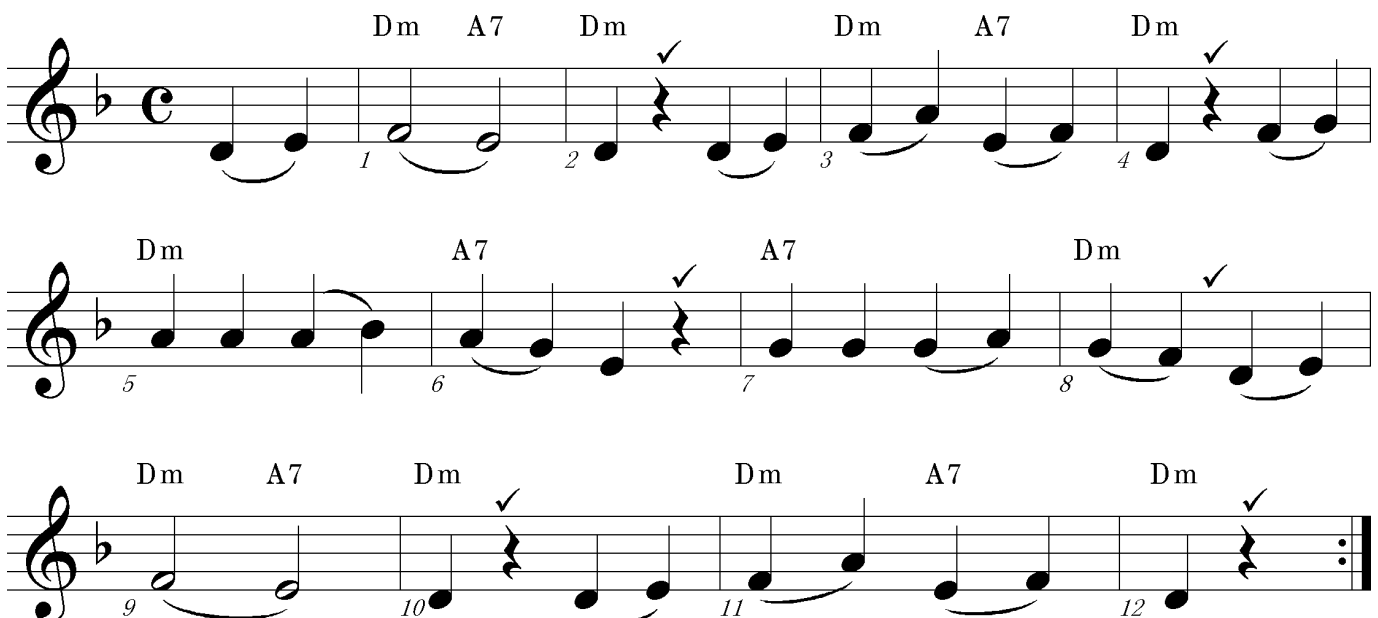






*Two Note Rock with Low D & E**Track 92**Bee Gees Style**Big Ben**Track 93**Bell Style**The Volga Boatman**2 - Track 1**Vodka Style**Harem Dance**2 - Track 2**Ethnic Style*

6 beats introduction on the CD.







Student C C G7 G7 G7

Teacher

6 7 8 9 10

11 12 13 14 15

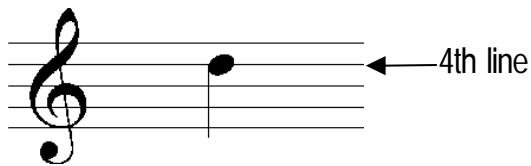
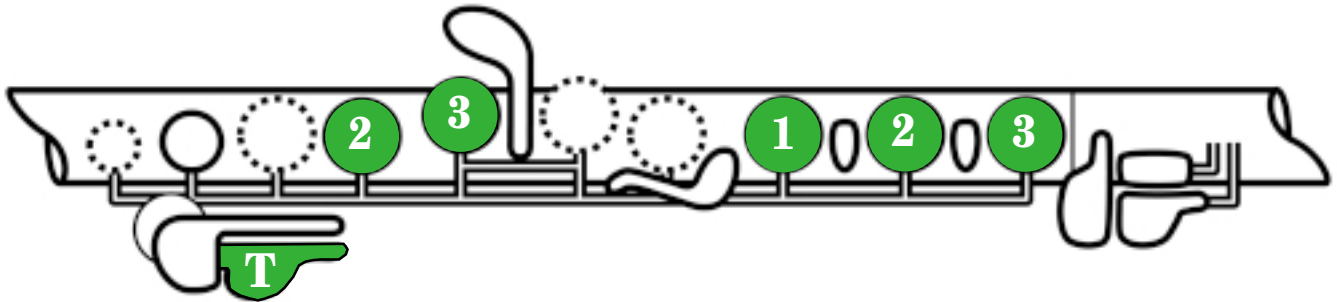
16 17 18 19

20 21 22 23 24



# Lesson 15

## The Note D (on the 4th Line)



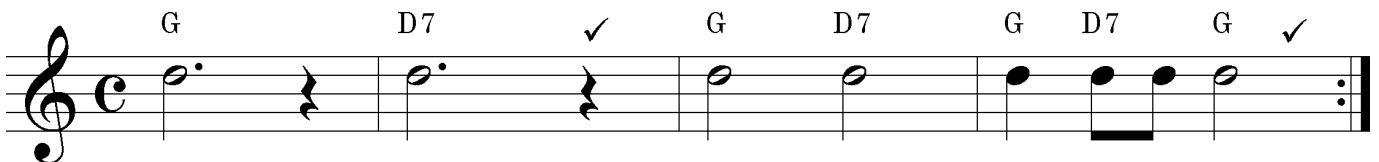
This note is quite easy to blow, but is awkward to reach when you first learn to move to it from another note.

### Middle D Exercise



2 - Track 4

James Taylor Latin Style

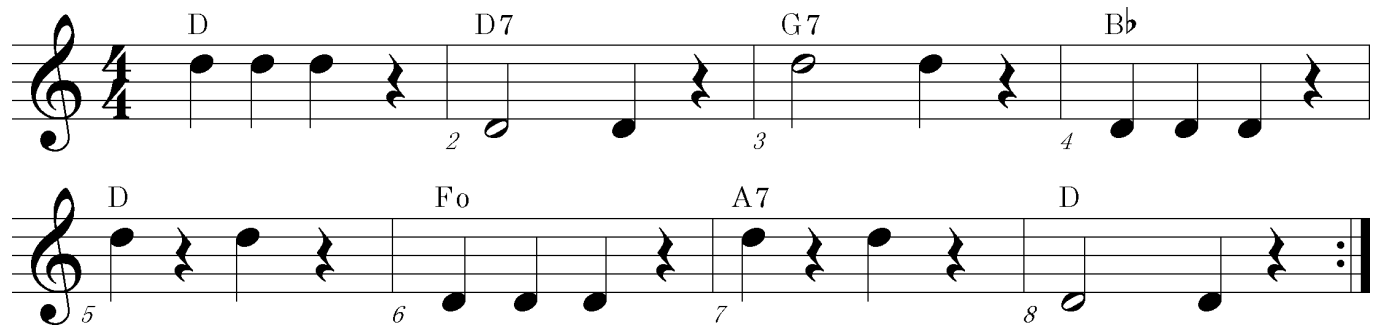


### Middle and Low D Exercise



2 - Track 5

Bossa Nova Style



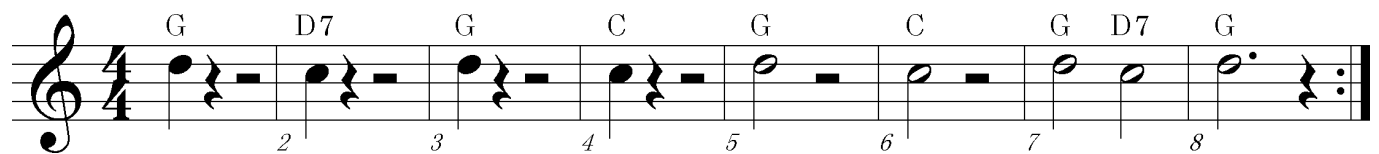
To play smoothly, you must be able to make the change from C to D and back again as seamless as the change from A to B. The first target is to avoid dropping the flute in the process!

### Middle D & C Exercise



2 - Track 6

Jazz Swing Style



### C to D Exercise



2 - Track 7

Hosanna Style





## The Three Flute Registers

A range of notes that have similar tone qualities is called a **register**. All the notes below the D in this lesson are in the low register. This D (on the 4th line) is the first note you have learned from the middle register.

### Low Register

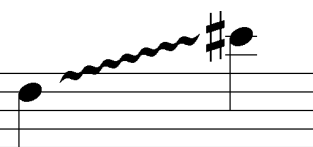
Low C to C#



Dark, chocolate,  
warm, creamy,  
mellow, hard.

### Middle Register

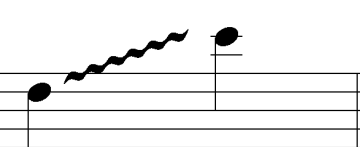
Middle D to High C#



Light, juicy, sweet,  
gleaming, supple,  
soft.

### High Register

High D to Altissimo C



1 octave higher

Brilliant, pungent,  
glassy, piercing,  
dominating, brilliant.

## Changing Registers

The following exercises are designed to help you change smoothly between the low and middle registers.

### Middle D & B Exercise



2 - Track 8

Guitar Duo Style



### Middle D & A Exercise



2 - Track 9

Fiesta Style



### Middle D & G Exercise



2 - Track 10

Piano & Strings Style

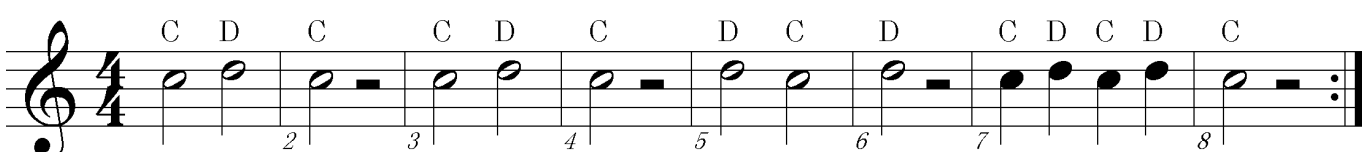


### Two Note Rock with C & D

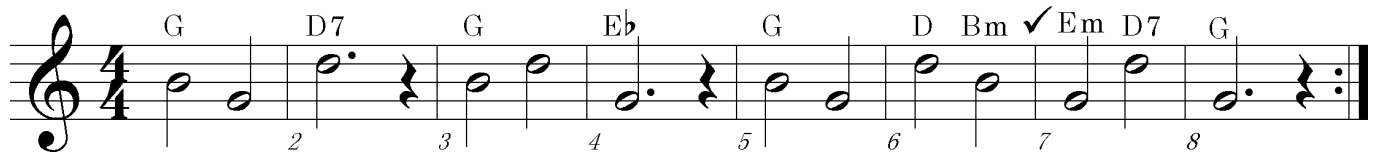


2 - Track 11

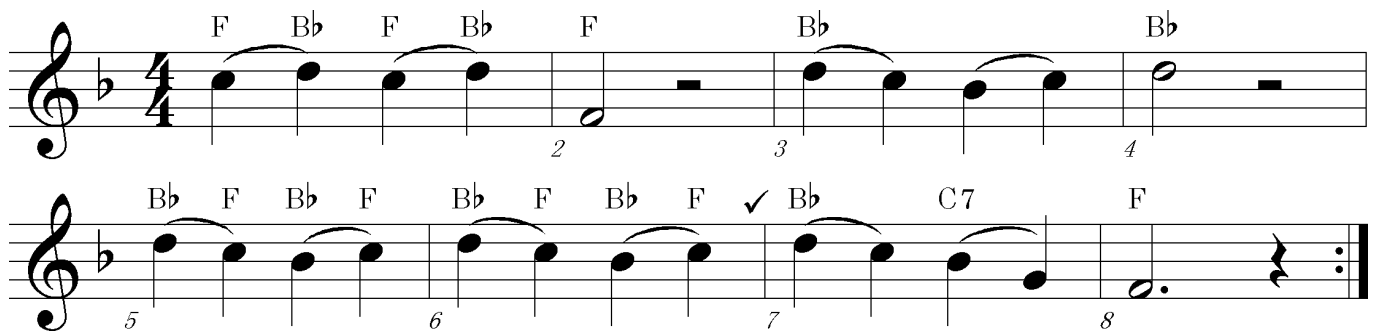
Rock Style



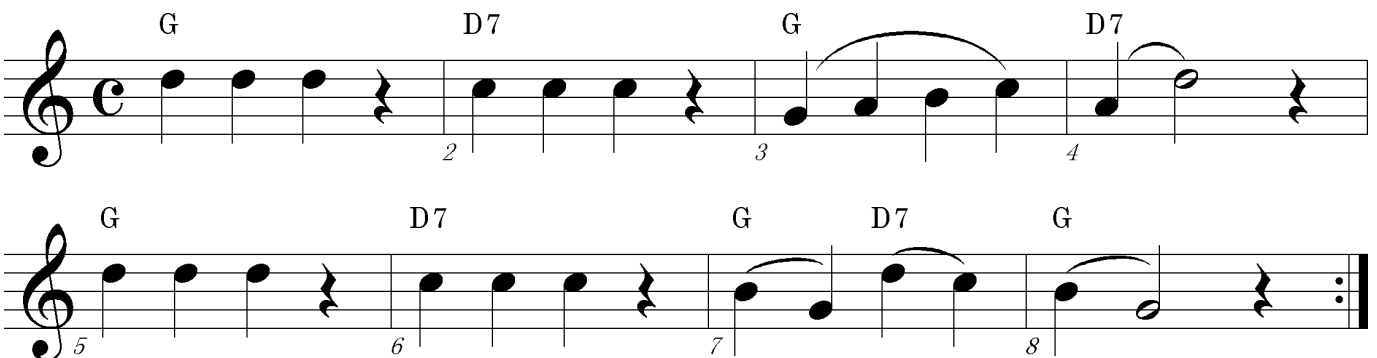


*G, B, & D Exercise**2 - Track 12**Slow Jazz Style**Beat the Batucada**2 - Track 13**Batucada Style*

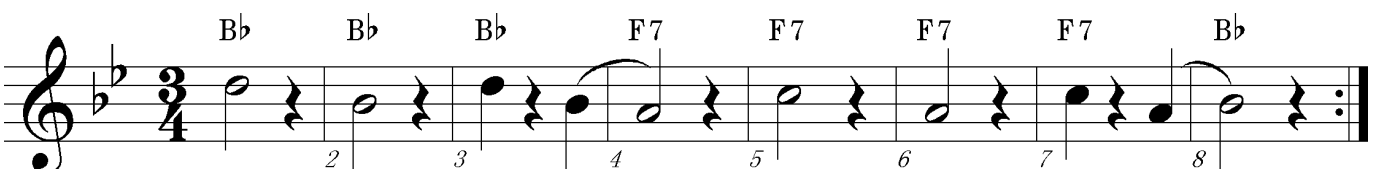
You can place your thumb on the B $\flat$  key when you play D. You may like to have it there to remind you to play B $\flat$  a few notes later.



Now that you have completed all the exercises with D, you can reap your reward with melodies from this and the next lesson.

*D Song**2 - Track 14**Harpsichord Style**D Note Waltz**2 - Track 15**Country Guitar Style*

This tune features a new key signature - two flats, which in this case indicates the key of B $\flat$  major. You do not need to learn any new notes. You may notice how naturally the piece finishes on B $\flat$ .





# Lesson 16

## Songs with D

*The Carnival of Venice*



2 - Track 16

*Slow Waltz Style*

On the CD there are 5 beats to introduce this song.

Musical notation for 'The Carnival of Venice' in 3/4 time. The melody is written on a treble clef staff. The key signature has one flat (B-flat). The tempo/style is 'Slow Waltz Style'. The notation includes 16 measures, numbered 1 through 16. Chords are indicated above the staff: F (measures 1, 2, 7, 8, 9, 10, 15), C7 (measures 3, 4, 5, 6, 11, 12, 13, 14), and F (measure 15). There are checkmarks above measures 4, 8, and 12. The piece ends with a double bar line and repeat dots in measure 16.

*For He's a Jolly Good Fellow*



2 - Track 17

*Old Style Waltz*

Above bar 24 is the instruction ***D. C. al Fine*** (pronounced "fee-nay"). This is an abbreviation of Da Capo al Fine, which means that you play the song again from the start until you reach the word ***Fine*** (bar 16).

5 beats introduction.

Musical notation for 'For He's a Jolly Good Fellow' in 3/4 time. The melody is written on a treble clef staff. The key signature has one flat (B-flat). The tempo/style is 'Old Style Waltz'. The notation includes 24 measures, numbered 1 through 24. Chords are indicated above the staff: F (measures 1, 2, 7, 8, 9, 10, 13, 14, 15, 17, 18, 19, 20, 21, 22, 23), Bb (measures 3, 11, 12, 18), and C7 (measures 5, 6, 14). There are checkmarks above measures 4, 8, 11, and 12. The word ***Fine*** is written above measure 16. The piece ends with a double bar line and repeat dots in measure 24. The instruction ***D. C. al Fine*** is written above measure 24.



# There's a Hole in the Bucket



2 - Track 18

Slow Waltz Style

On the CD there are 5 beats to introduce this song.

Musical notation for 'There's a Hole in the Bucket' in 3/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the notes: Bb, Eb, Eb, Eb, F7, Bb. There are checkmarks above the notes on measures 2, 4, 6, and 8. The piece ends with a double bar line and repeat dots.

# Twinkle, Twinkle, Little Star



2 - Track 19

Wolfgang Mozart  
Music Box Style

Wolfgang Mozart (1756 - 1791) composed more than 600 pieces of music during his short life. He was a virtuoso pianist and also an excellent violinist. This melody is the foundation for a brilliant piano sonata that contains many dazzling variations of the original theme.

Musical notation for 'Twinkle, Twinkle, Little Star' in C major, 2/4 time. The notation is presented in a three-part format: Student, Teacher, and a combined section. The Student part shows the melody with chords F, Bb, F, C, F, C7, F. The Teacher part shows the accompaniment with chords F, C, F, C, F, C, F, C. The combined section shows both parts together. There are checkmarks above the notes on measures 2, 4, 6, 8, 10, and 12. The piece ends with a double bar line and repeat dots.



# Blues in G 2 - Track 20

*Rhythm 'n' Blues Style*

There is another new key signature here - G Major, one sharp sign after the treble clef.

# *When Johnny Comes Marching Home* 2 - Track 21 *March Style*

On the CD there are 5 beats to introduce this song.

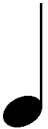

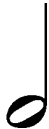



# Lesson 17

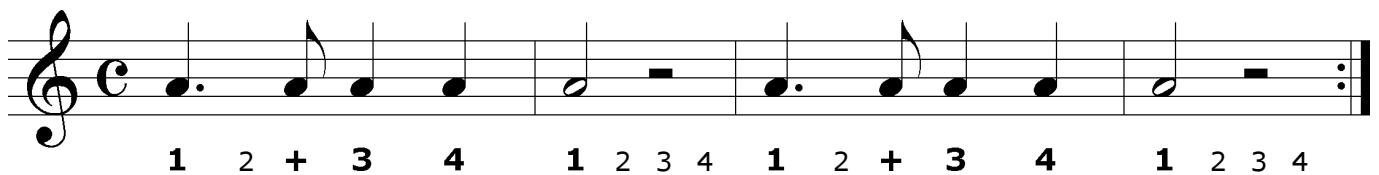
## The Dotted Quarter Note

### (or Dotted Crotchet)

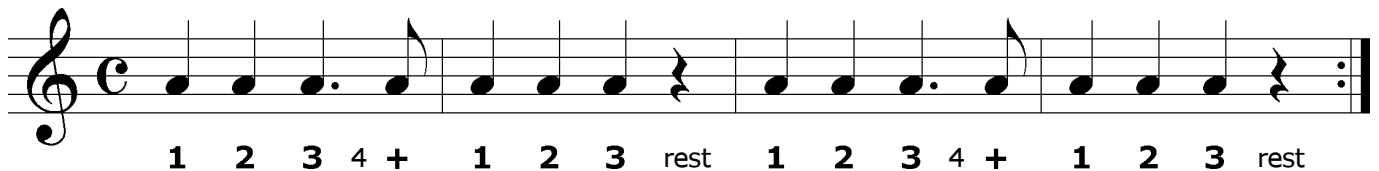
Adding a dot after a quarter note increases its length to one and half beats.

			
quarter note (or crotchet) 1 beat	dotted quarter note (or dotted crotchet) 1½ beats	half note (or minim) 2 beats	dotted half note (or dotted minim) 3 beats

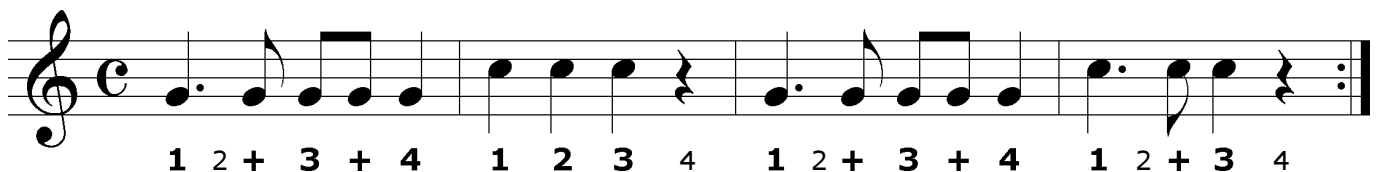
### *Dotted Quarter Note Exercise 1* *2 - Track 22*



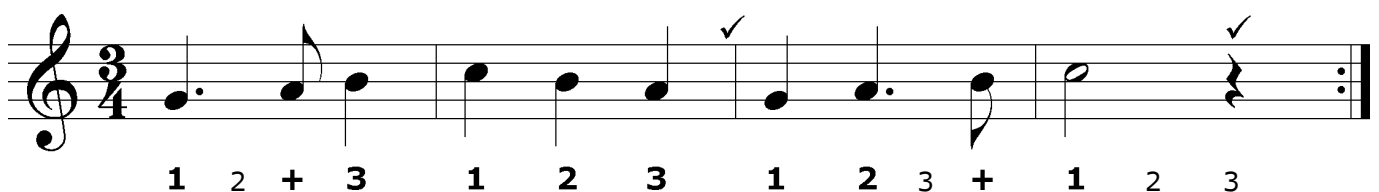
### *Dotted Quarter Note Exercise 2* *2 - Track 23*



### *Dotted Quarter Note Exercise 3* *2 - Track 24*



### *Dotted Quarter Note Exercise 4* *2 - Track 25*





# *Ode to Joy (advanced version)* *2 - Track 26 Piano & Bass Style*

This version of Ode to Joy contains more of the original theme than the one on page 24. It is also in a different key - G major.

*Student*

*Teacher*



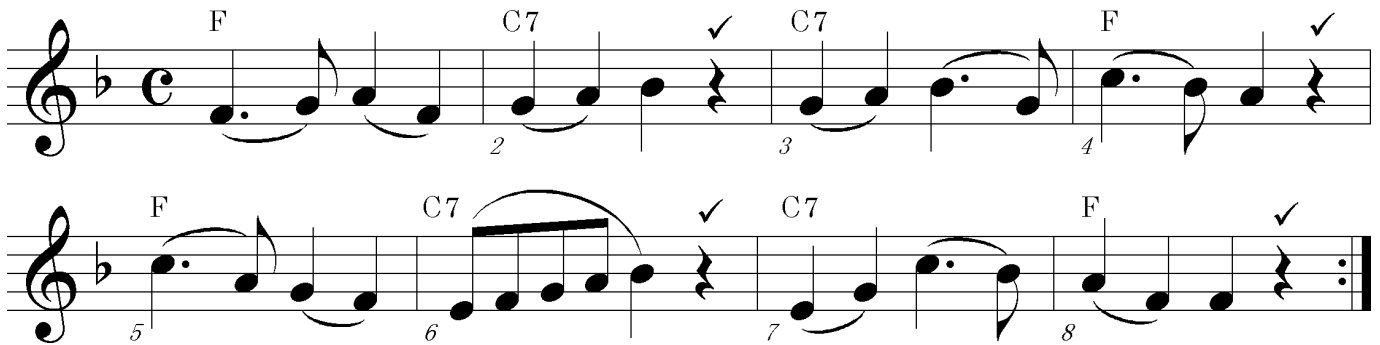
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Chords: G, D7, B7, Em, Am



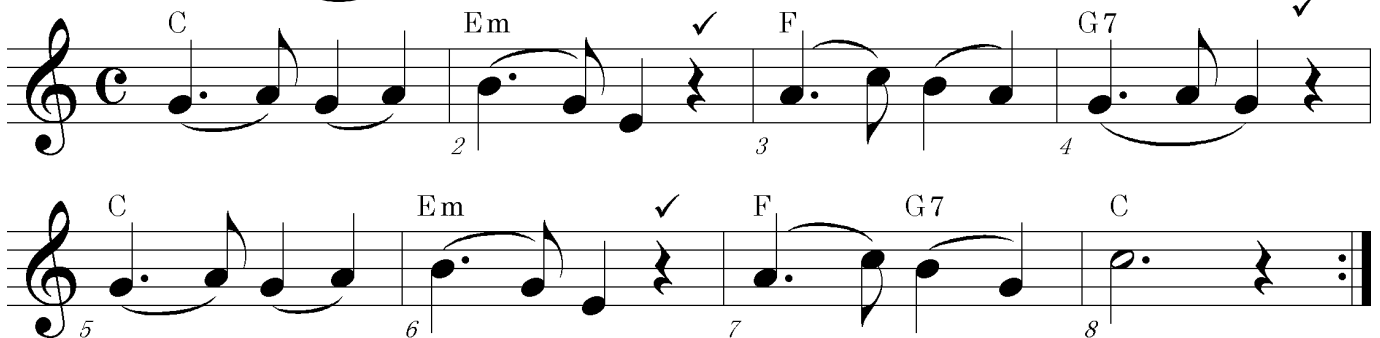
# Cornpicking 2 - Track 27

## Chet Atkins Style



# Dotted Ballad 2 - Track 28

## Country Ballad Style



# While Shepherds Watched their Flocks 2 - Track 29 Church Style

7 beats introduction on the CD.

*Student*

*Teacher*

### Tip

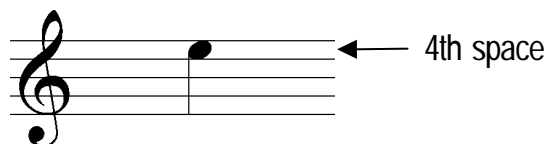
Clean your flute often - ideally after every practice session. To clean the inside, twist the end of a tissue or soft cloth through the gap in the end of the cleaning rod that came with your flute. Then insert the tissue and rod into each joint and wipe them dry. Pay special attention to the inside of the tone hole in the headjoint.

Wipe any perspiration or tarnish off the outside with a clean tissue or cloth. Use a cotton bud for the areas around the springs and keys.



# Lesson 18

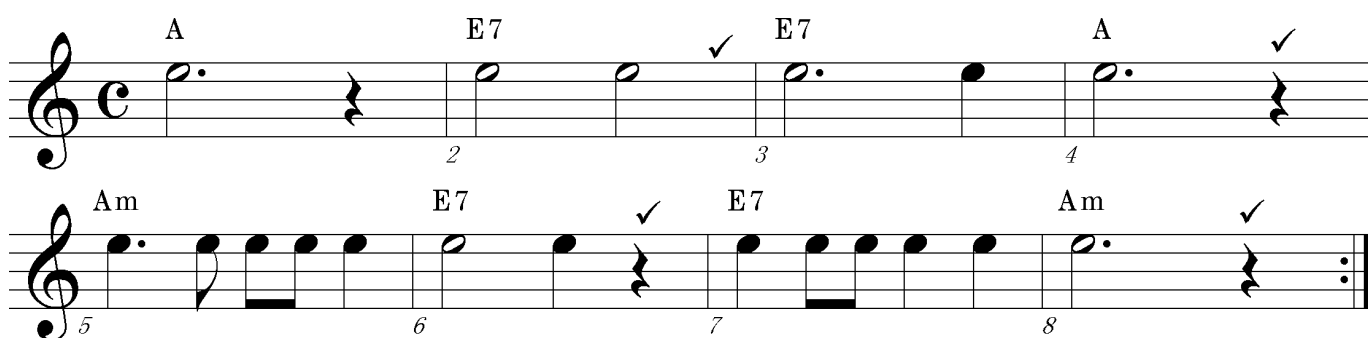
## The Note E (in the Middle Register)



This E has the same fingering as the E on the first line. Blow a little harder than for the lower E. Don't turn the flute in towards you because that will muffle your tone.

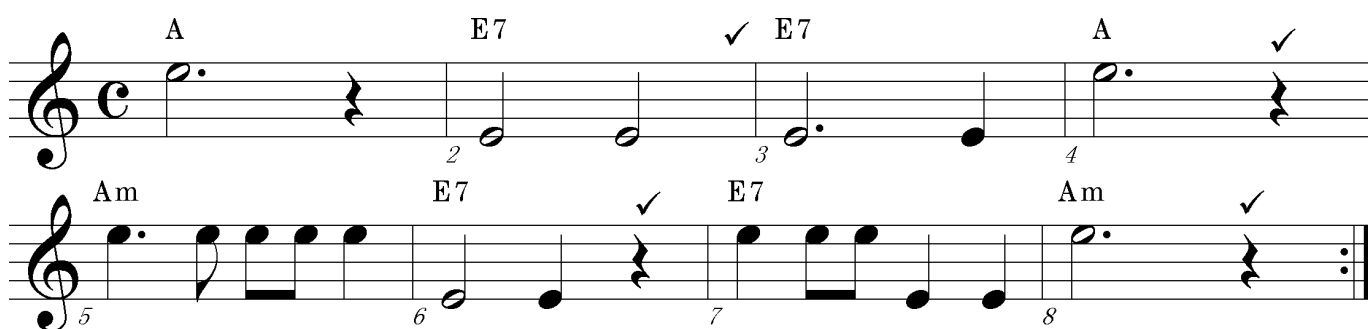
### Middle E Exercise 1 2 - Track 30

*Bossa Nova Style*



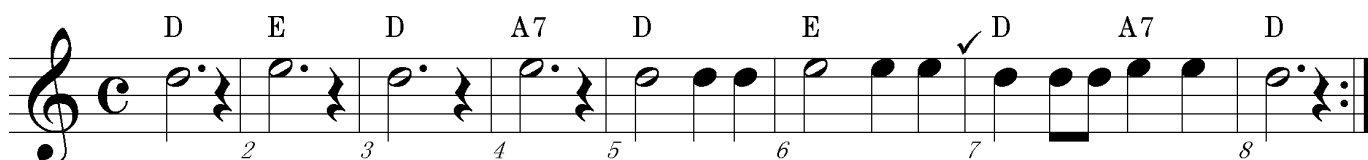
### Middle E Exercise 2 2 - Track 31

*Bossa Nova Style*



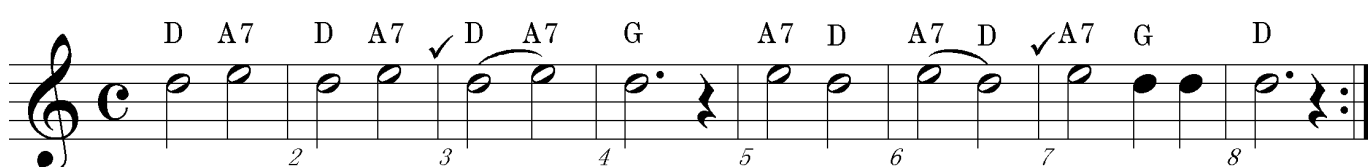
### D to E Exercise 1 2 - Track 32

*Blueberry Hill Style*

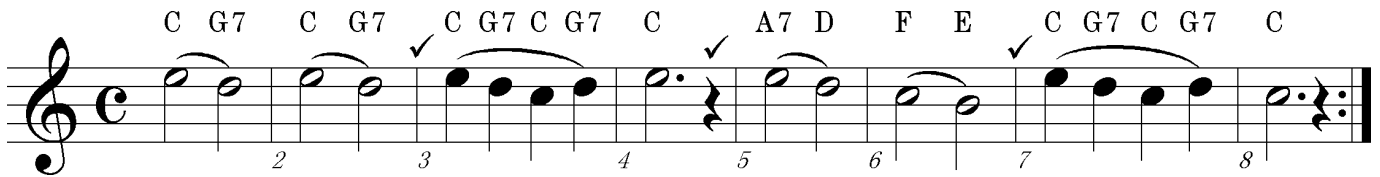
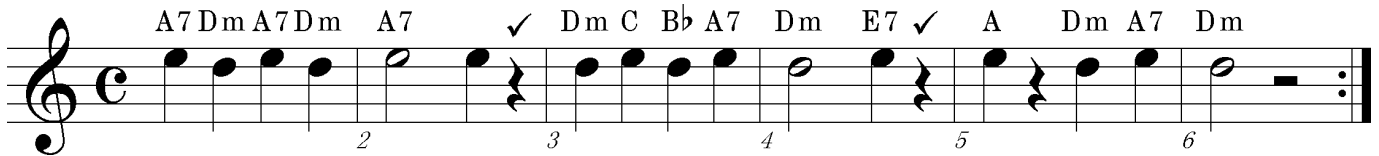
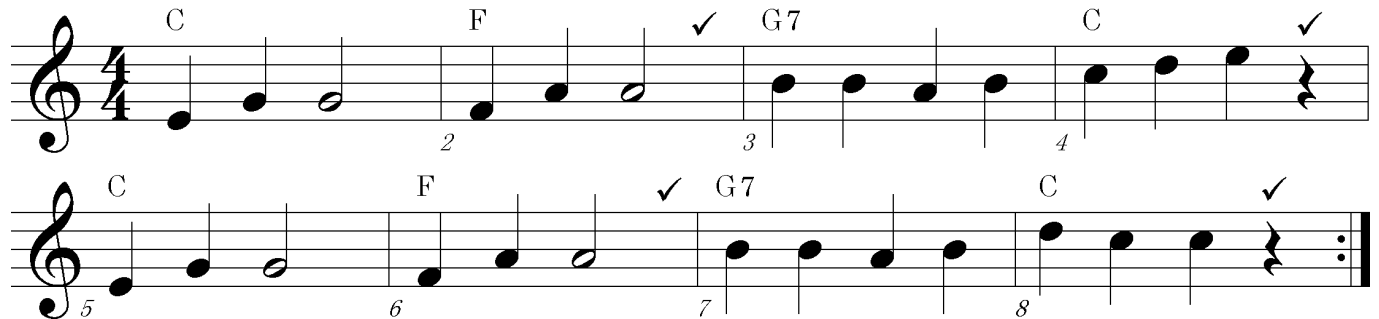


### D to E Exercise 2 2 - Track 33

*Gentle Rock Style*





*D to E Exercise 3**2 - Track 34**Soft Funky Style**2 Note Sonata with D & E**2 - Track 35**Serene Latin Style**Little Brown Jug**2 - Track 36**Bluegrass Style**Takeda**2 - Track 37**Ancient Oriental Style*



*God Save the Queen**2 - Track 38**Anthem Style*
*My Bonnie Lies over the Ocean**2 - Track 39**Country Waltz Style*

5 beats introduction on the CD.

*Reveille**2 - Track 40**Military Style*

7 beats introduction on the CD.

C throughout



## O Susanna



## 2 - Track 41

Stephen Foster

Fingerpicking Guitar Style

Stephen Foster (born 1826 in Pittsburgh, USA, died 1864 in New York) composed more than 170 humorous and sentimental songs depicting life in southern USA in the 19th century. Many of his songs were often used on the soundtrack of the Bugs Bunny Show.

7 beats introduction on the CD.

Student

Teacher

1 2 3

4 5 6 7

8 9 10 11 12

13 14 15 16

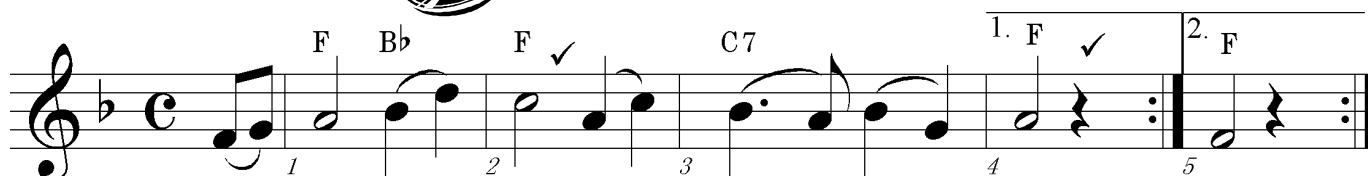


# Home Sweet Home



2 - Track 42

Campfire Style



# Theme from Finlandia

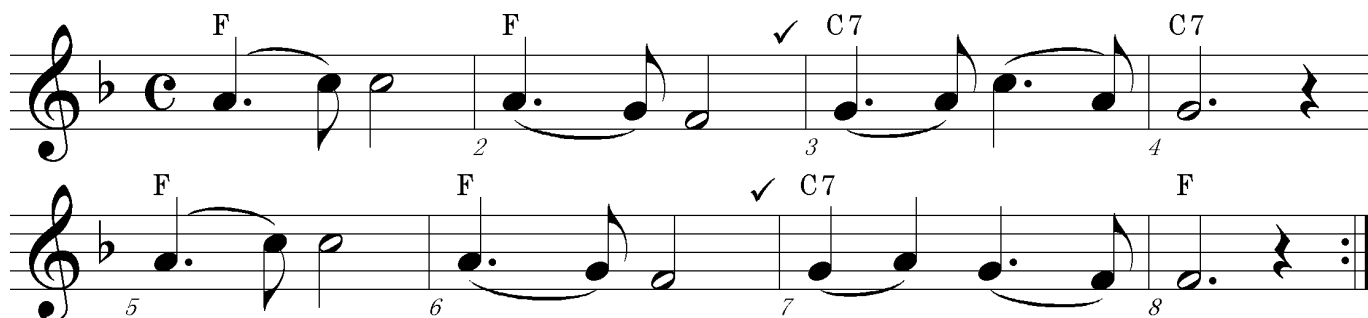


2 - Track 43

Antonin Dvorák (1841 -1904)

Bossa Guitar Trio Style

Born near Prague, Czechoslovakia, Dvorák worked as a butcher while studying music in his spare time. Among his works are 9 operas, 9 symphonies and many other pieces.



# Sonata Theme



2 - Track 44

Wolfgang Mozart

Alberti Style

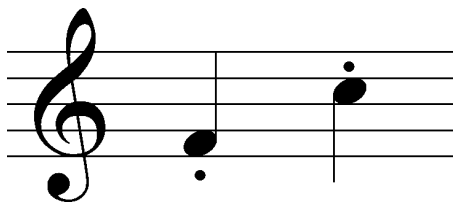
*Student*

*Teacher*



# Lesson 19

## Staccato



You have seen that a dot written *after* a note lengthens the note (page 19).

A dot written *above* or *below* a note means that you play the note short and detached from other notes. This method of playing is called *staccato*. It is the complete

opposite of playing legato, or smoothly.

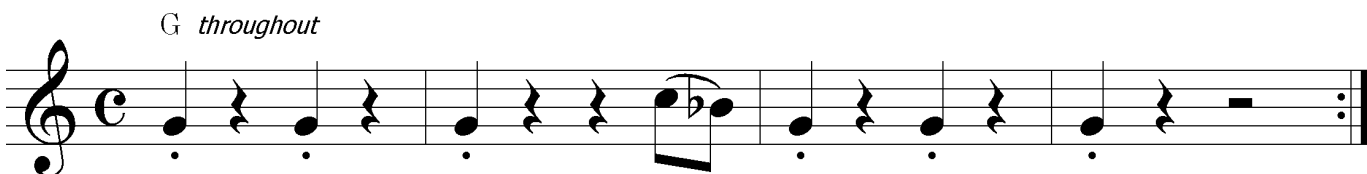
To play notes staccato, think of the letter “d” when you tongue the note, instead of the syllable “doo.”

### Staccato Exercise 1 2 - Track 45



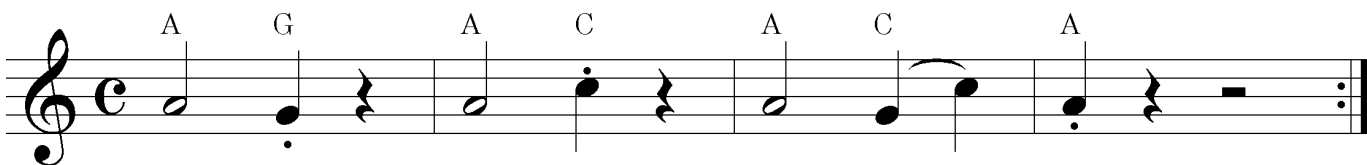
### Staccato Exercise 2 2 - Track 46

*Acoustic Band Style*



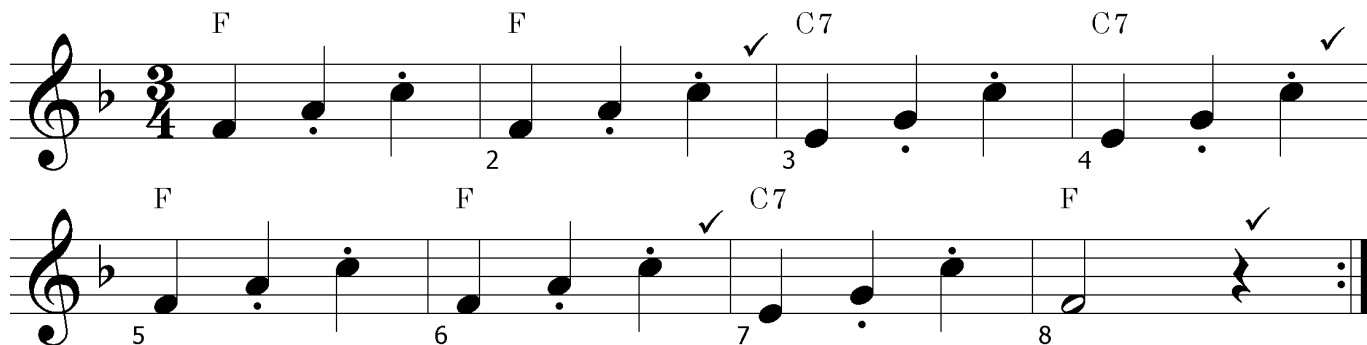
### Staccato Exercise 3 2 - Track 47

*Bossa Nova Style*



### Staccato Waltz 2 - Track 48

*Jazz Waltz Style*





*Shortnin' Bread**2 - Track 49**Jugband Style*

*Student 1*

*Student 2*

*The Mexican Hat Dance**2 - Track 50**Mexican Waltz Style*

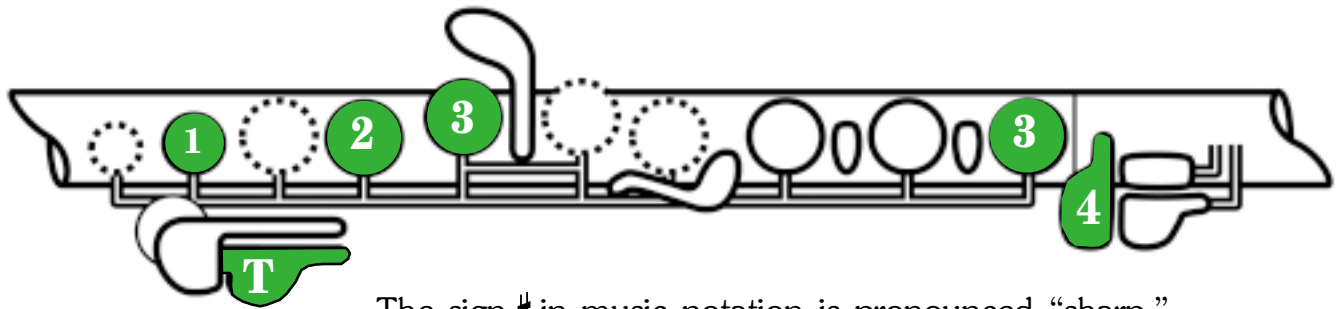
5 beats introduction on the CD.

*Staccato Blues**2 - Track 51**Funk Style*

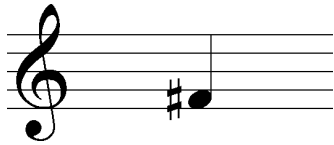


# Lesson 20

## The Note F Sharp



The sign  $\sharp$  in music notation is pronounced “sharp.”

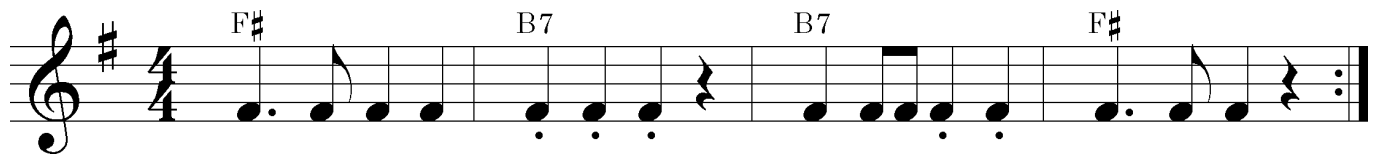


The sharp sign is written after the note in text, (e.g. F $\sharp$ ) but before it on the staff.

### F $\sharp$ Exercise 1 2 - Track 52

*Cha Cha Style*

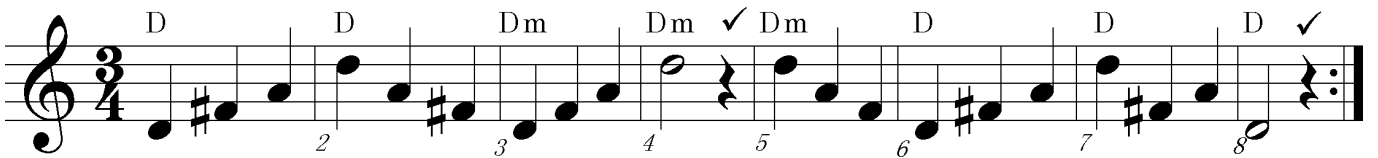
When a sharp sign is written after the clef on the top line of a staff, it applies to all the F notes in the piece.



### F $\sharp$ Exercise 2 2 - Track 53

*Chopin Piano Waltz Style*

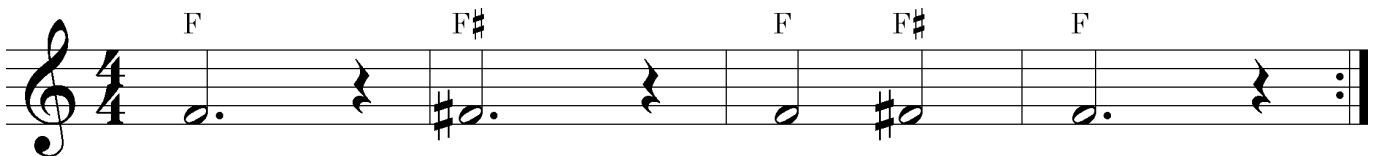
An individual sharp sign (not written after a clef) is cancelled by a bar line. The F notes in bars 3 and 5 are natural.



### F $\sharp$ Exercise 3 2 - Track 54

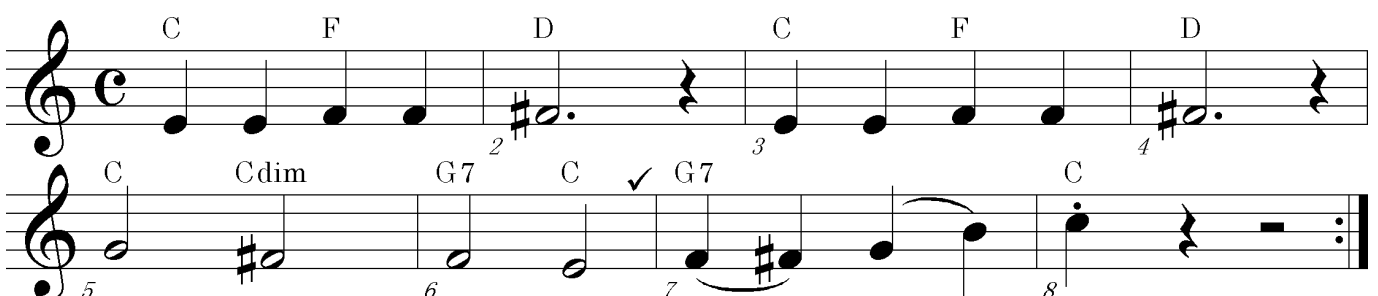
*Solo Guitar Style*

The first note of bars 1, 3 and 4 is F natural.



### F $\sharp$ Exercise 4 2 - Track 55

*Funk Style*



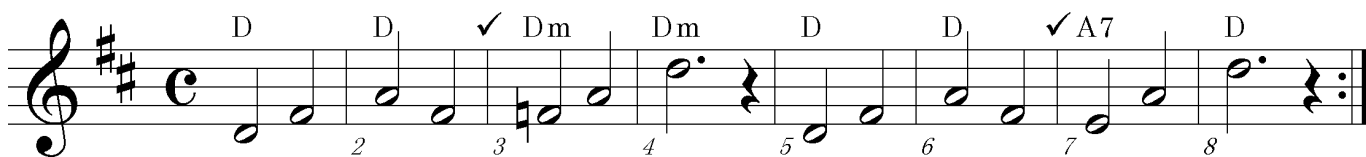


# *F# Exercise 5* *2 - Track 56*

*Latin Rock Style*

The two sharp signs in this key signature indicate the key of D major.

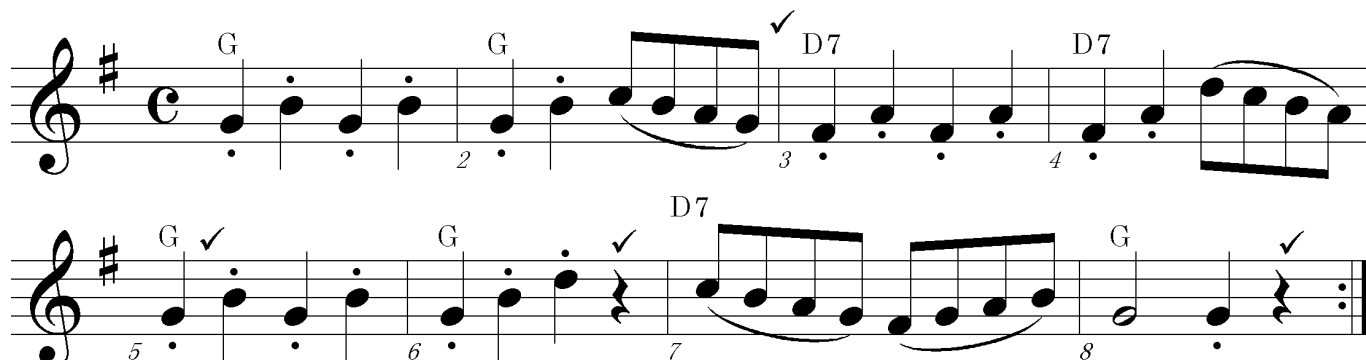
The natural sign in bar 3 only lasts for one bar. Play all the other F's as F#.



# *The Galway Piper* *2 - Track 57*

*Irish Style*

The sharp sign after the clef means that you play all the notes in the 1st space as F#.



# *Aloha Oe* *2 - Track 58*

*Calypso Style*

7 beats introduction on the CD.



Minka



2 - Track 59

Gypsy Style

The key of this tune is G minor. Its key signature contains two flats - B $\flat$  and E $\flat$ .

Hark! The Herald Angels Sing



2 - Track 60

Hymn Style

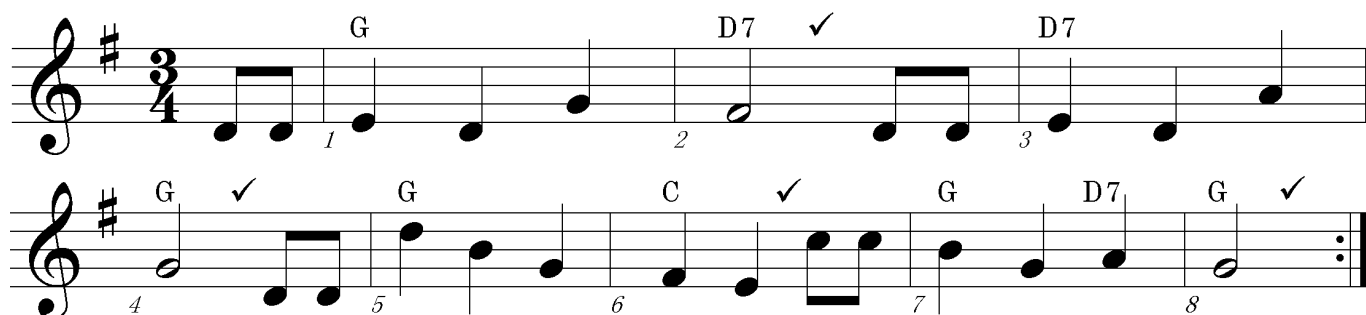
*Student*

*Teacher*



*Happy Birthday (Key of G Major)**2 - Track 61 Country Waltz Style*

5 beats introduction on the CD.

*Jingle Bells (complete)**2 - Track 62**Cocktail Style*

This arrangement of Jingle Bells is in the key of G major. It contains extra bars that you couldn't play when you were first learning (p 24). In addition, the rhythm in several bars (eg bar 3) is more accurate.



*We Wish You a Merry Christmas**2 - Track 63**Santa Lucia Style**5 beats introduction on the CD.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

*Good King Wenceslas**2 - Track 64**Halleluja Style*

*Student*

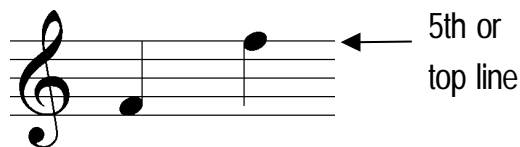
*Teacher*

1 2 3 4 5 6 7 8 9 10 11 12 13



# Lesson 21

## The Note F in the Middle Register

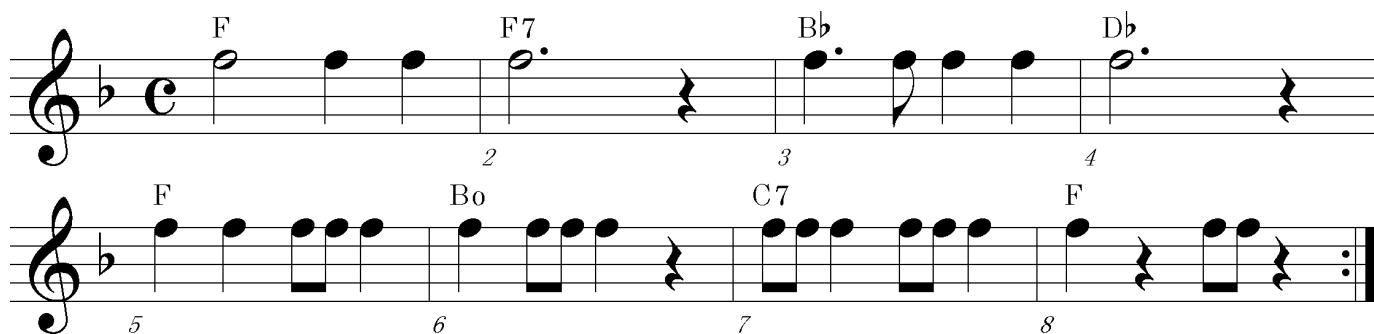


same fingering

The fingering for this note is the same as for the F in the first space.

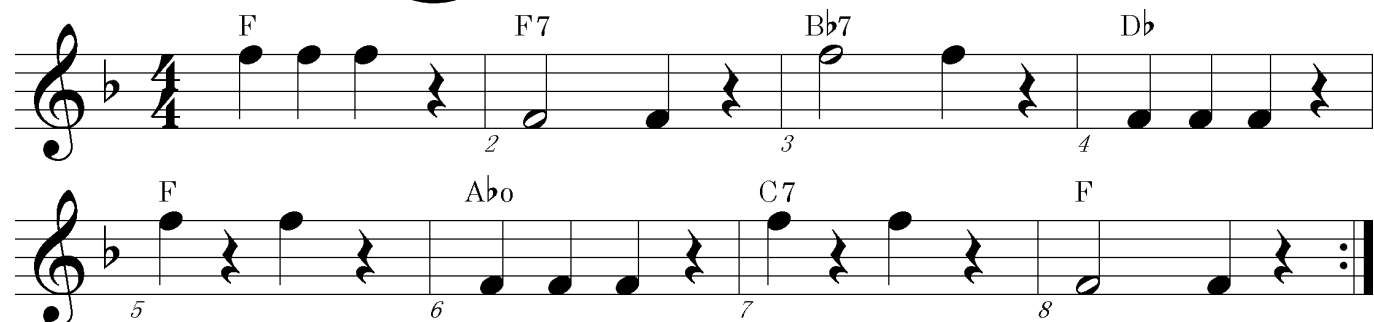
### Middle F Exercise 1 2 - Track 65

*Bossa Nova Style*



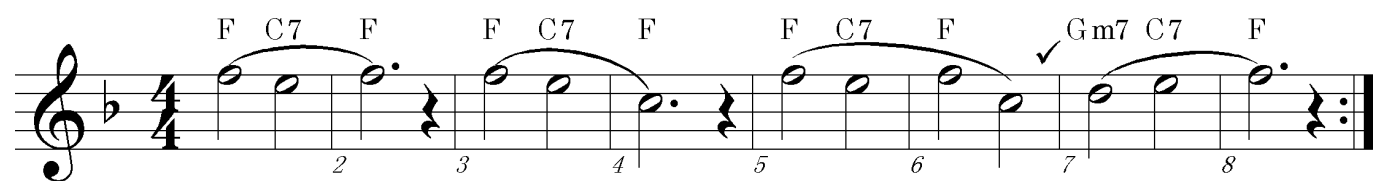
### Middle F Exercise 2 2 - Track 66

*Bossa Guitar Trio Style*



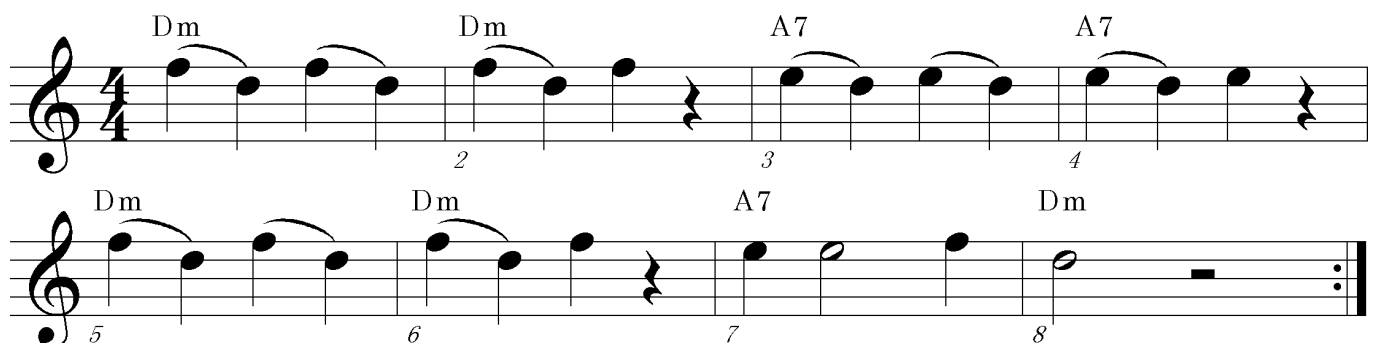
### Middle F Exercise 3 2 - Track 67

*Fingerpicking Guitar Style*



### DEF Song 2 - Track 68

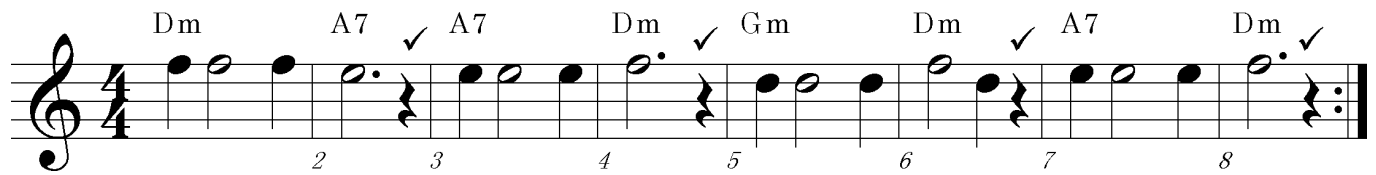
*Fast Latin Style*





*Half Measure with D, E and F*

2 - Track 69

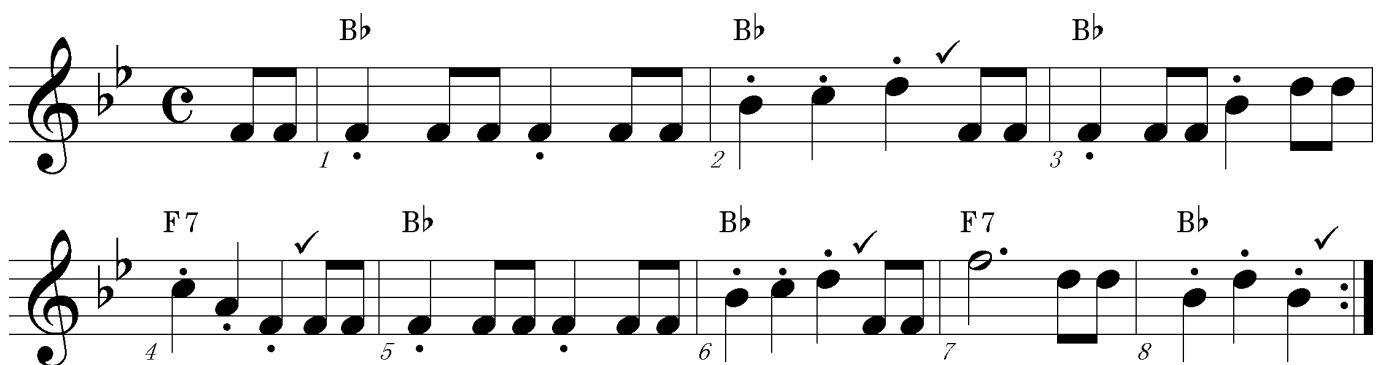
*Merengue Style**The William Tell Overture*

2 - Track 70

*Gioacchino Rossini**Pizzicato Strings Style*

Gioacchino Rossini (1792 - 1868) trained at the Conservatory of Bologna, Italy. He played the cello and composed 36 operas. This extract is from his most famous work.

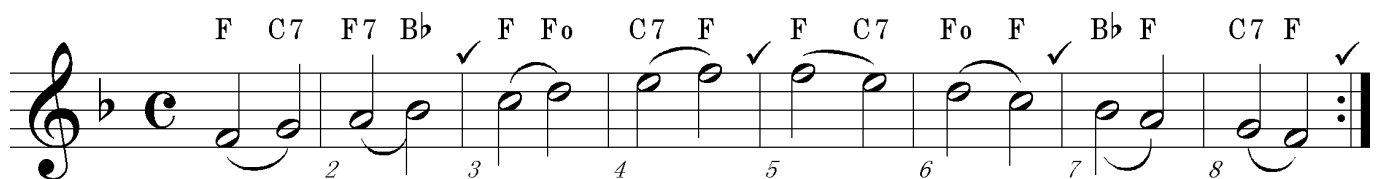
7 beats introduction on the CD.

*The F Major Scale*

2 - Track 71

*Bossa Guitar Trio Style*

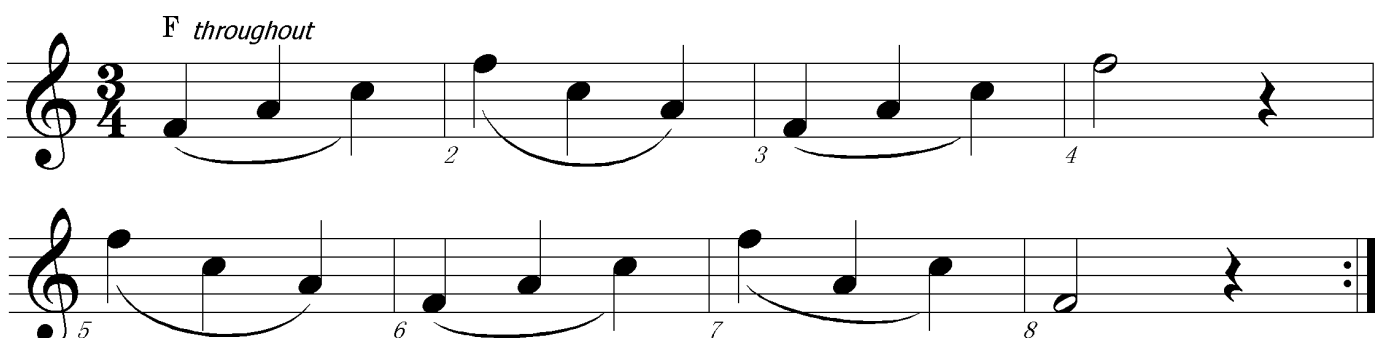
A major scale is a sequence of notes that produces the well-known pattern: Do Re Mi Fa So La Ti Do. You will probably recognise the pattern when you play this exercise.

*The F Major Arpeggio*

2 - Track 72

*Alberti Piano Style*

An *arpeggio* is created when the notes of a chord are played one at a time. The F major arpeggio contains the 1st, 3rd and 5th notes of the F major scale - F, A and C.





*Dance of the Hours**2 - Track 73**Amilcare Ponchielli**Polka Style*

Ponchielli (born 1834, Paderno, died 1886, Milan, Italy) wrote many operas, the most famous of which was *La Gioconda*. He was also a music professor at Milan Conservatory.

*Student*

*Teacher*

*The First Noel**2 - Track 74**Slow Waltz Style*

*Student*

*Teacher*



## Extra Songs (not on CD)

### Camptown Races

Stephen Foster

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

### Pick a Bale o' Cotton

1 2 3 4 5 6 7 8

### Wooden Heart

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



## *The Daring Young Man on the Flying Trapeze*

This piece is arranged for a trio - a group of three instruments.

The musical score is arranged for three students, each with a treble clef and a 3/4 time signature. The score is divided into three systems, each containing five measures. Chord symbols (C, F, G7) are placed above the first staff of each system. Measure numbers 1 through 16 are indicated below the first staff of each system. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. A checkmark is placed above the first staff of measures 4, 8, and 12.

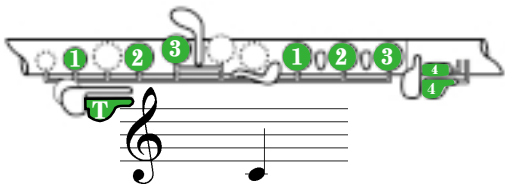
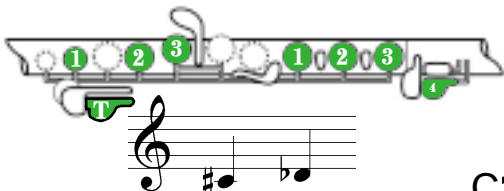
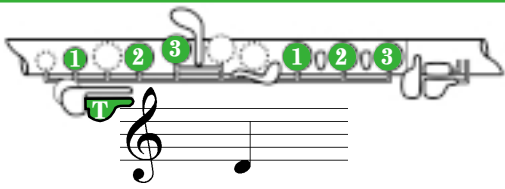
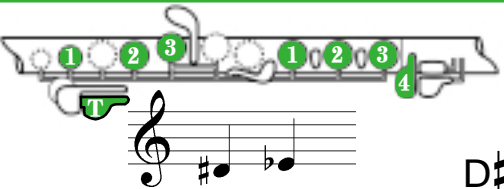
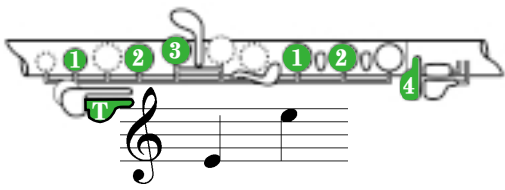
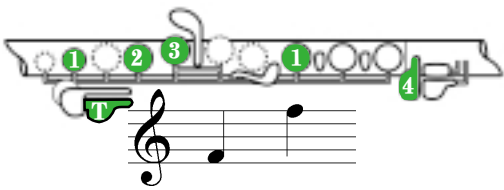
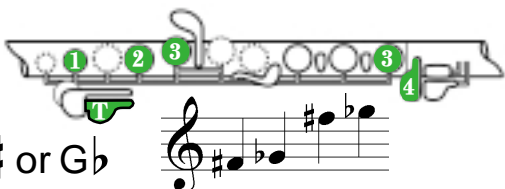



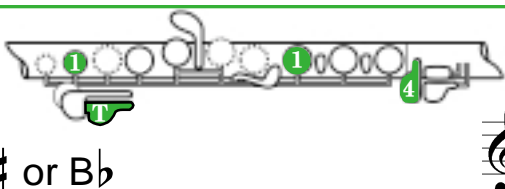



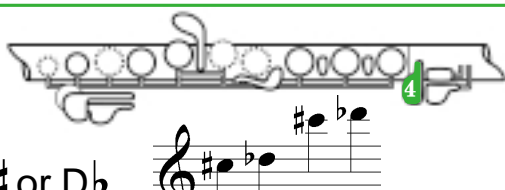

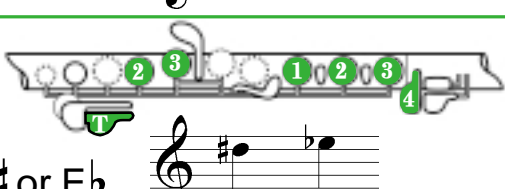
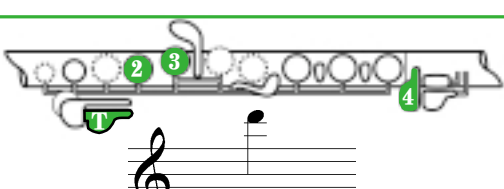
**System 1:** Measures 1-5. Chords: C, C, F, F, G7. Measure 1: Student 1 plays a quarter note C. Measures 2-5: Student 1 plays eighth notes, Student 2 plays quarter notes, and Student 3 plays eighth notes.

**System 2:** Measures 6-10. Chords: G7, C, C, C, C. Measure 6: Student 1 plays a quarter note G. Measures 7-10: Student 1 plays eighth notes, Student 2 plays quarter notes, and Student 3 plays eighth notes.

**System 3:** Measures 11-16. Chords: F, F, G7, G7, C. Measure 11: Student 1 plays a quarter note F. Measures 12-15: Student 1 plays eighth notes, Student 2 plays quarter notes, and Student 3 plays eighth notes. Measure 16: Student 1 plays a quarter note C, Student 2 plays a quarter note C, and Student 3 plays a quarter note C.



# Fingering Chart

 <p>C</p>	 <p>C# or D<math>\flat</math></p>
 <p>D</p>	 <p>D# or E<math>\flat</math></p>
 <p>E</p>	 <p>F</p>
 <p>F# or G<math>\flat</math></p>	 <p>G</p>
 <p>G# or A<math>\flat</math></p>	 <p>A</p>
 <p>A# or B<math>\flat</math></p>	 <p>B</p>
 <p>B</p>	 <p>C</p>
 <p>C# or D<math>\flat</math></p>	 <p>D</p>
 <p>D# or E<math>\flat</math></p>	 <p>E</p>





# Glossary

**accidental** - a flat, natural or sharp sign indicating a note from outside a particular key. E.g., the natural sign in bar 3 of F# Exercise 5 on page 59, is an accidental because the F natural does not belong to the key of D major, in which the exercise is written.

**arpeggio** - the notes of a chord played one at a time.

**chord** - a group of two or more different notes played together.

**dissonant** - clashing, not harmonious.

**D. S. al Coda** - short for Dal segno al coda - go back to the sign , play again as far as the Coda sign , then jump to the second Coda sign, and play to the end.

**embouchure** - the position of the lips and mouth when playing a wind or brass instrument.

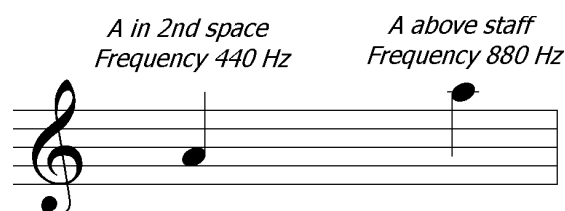
**harmonize** - to combine notes to produce a pleasant sounding blend.

**key** - a pitch that forms the tonal centre, or home sound of a piece of music.

**lick** - a short musical phrase.

**measure** - same as bar.

**octave** - the interval between two notes where the frequency of one is either half or double that of the other. E.g., the two A notes on the staff at right are one octave apart. Notes that are one octave apart usually have the same letter name.



**phrase** - a group of notes that form the musical equivalent of a sentence.

**register** - a range of notes on a particular instrument.

**riff** - a short musical phrase, usually repeated or varied several times within a song.

**semitone** - the smallest interval of pitch used in most Western music. Eg, the interval between E and F, or between B and C, is one semitone. The interval between A and B, or between C and D, is one whole tone.

**sustain** - to hold a note or chord for its full value.

**syncopation** - emphasis given to a normally unaccented beat.

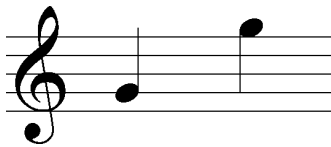
**transpose** - to change music from one pitch or key to another.

**vibrato** - a pulse or throbbing in the sound of a note. On the flute, this is achieved by tightening and loosening the muscles of the throat, as when saying the word *who*, or when clearing the throat.



# The Andrew Scott Flute Method, Book 2 A Preview

## The Note G in the Middle Register

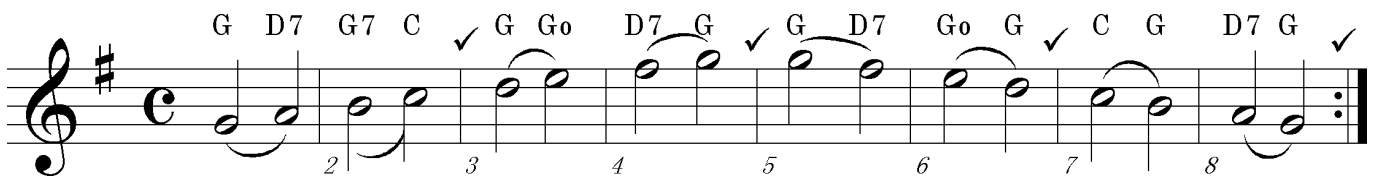


same fingering

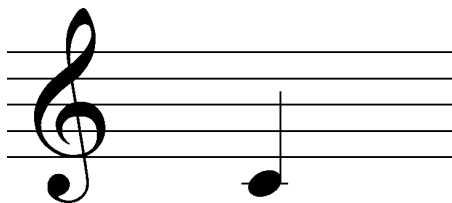
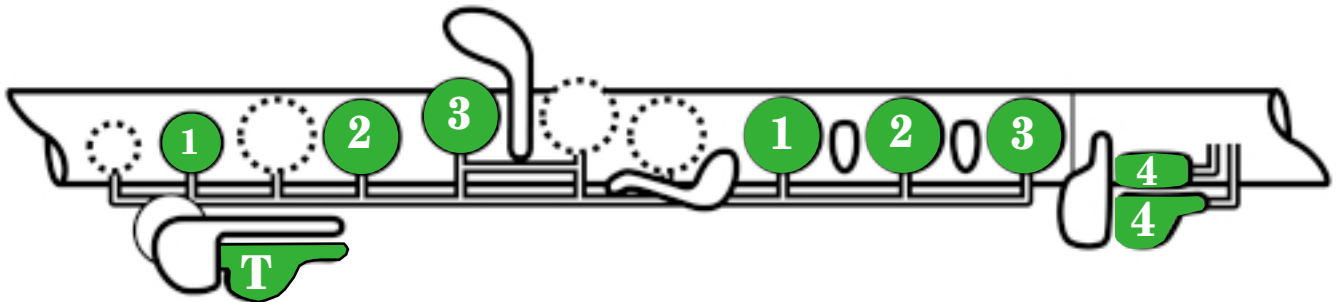
The fingering for this note is the same as for the G on the second line.

### *The G Major Scale*

### *Bossa Guitar Trio Style*



## The Note Low C



This is the lowest note on the flute, and thus requires more breath than any other notes. Remember to support the airstream from your abdomen, not your chest. Review Lesson 6 of Book 1 to refresh your understanding of this technique.

## Lots of Great Pieces

### *Toreadors' March*

### *Georges Bizet*

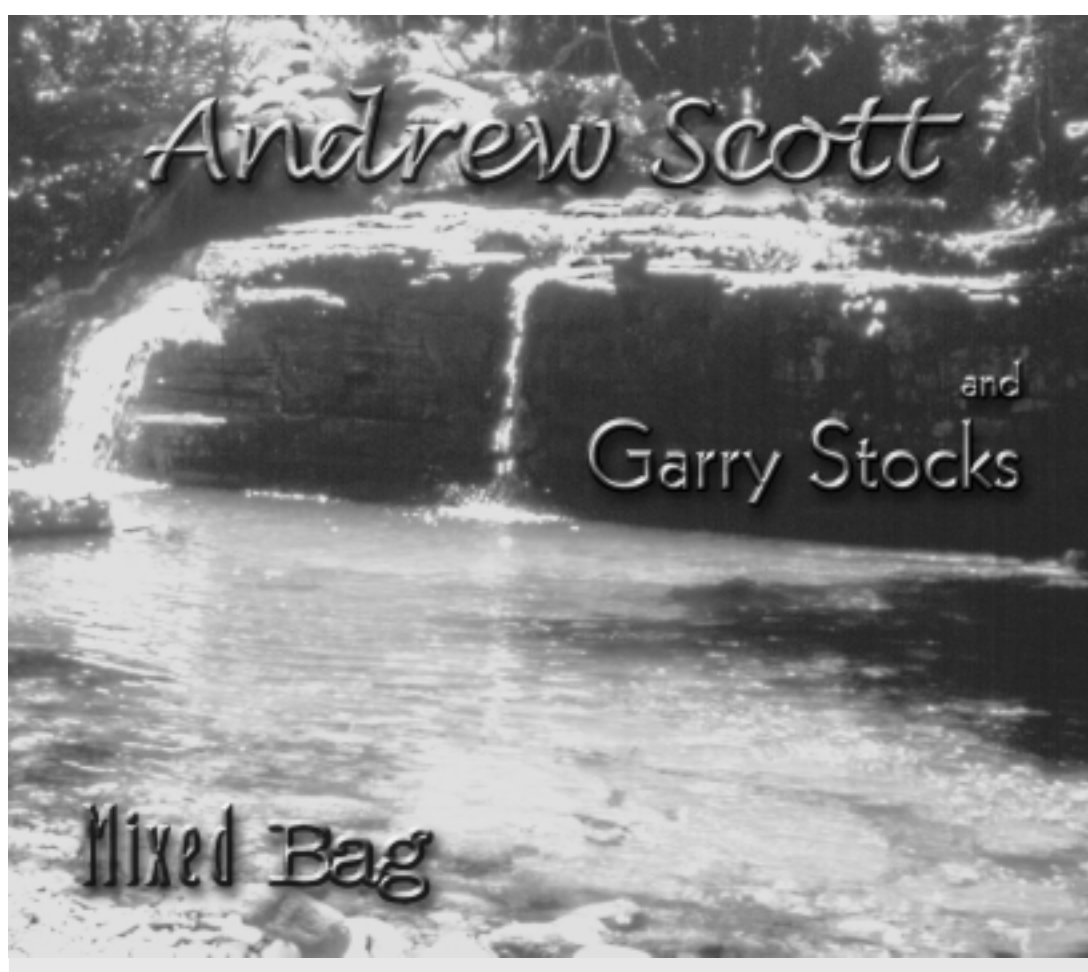




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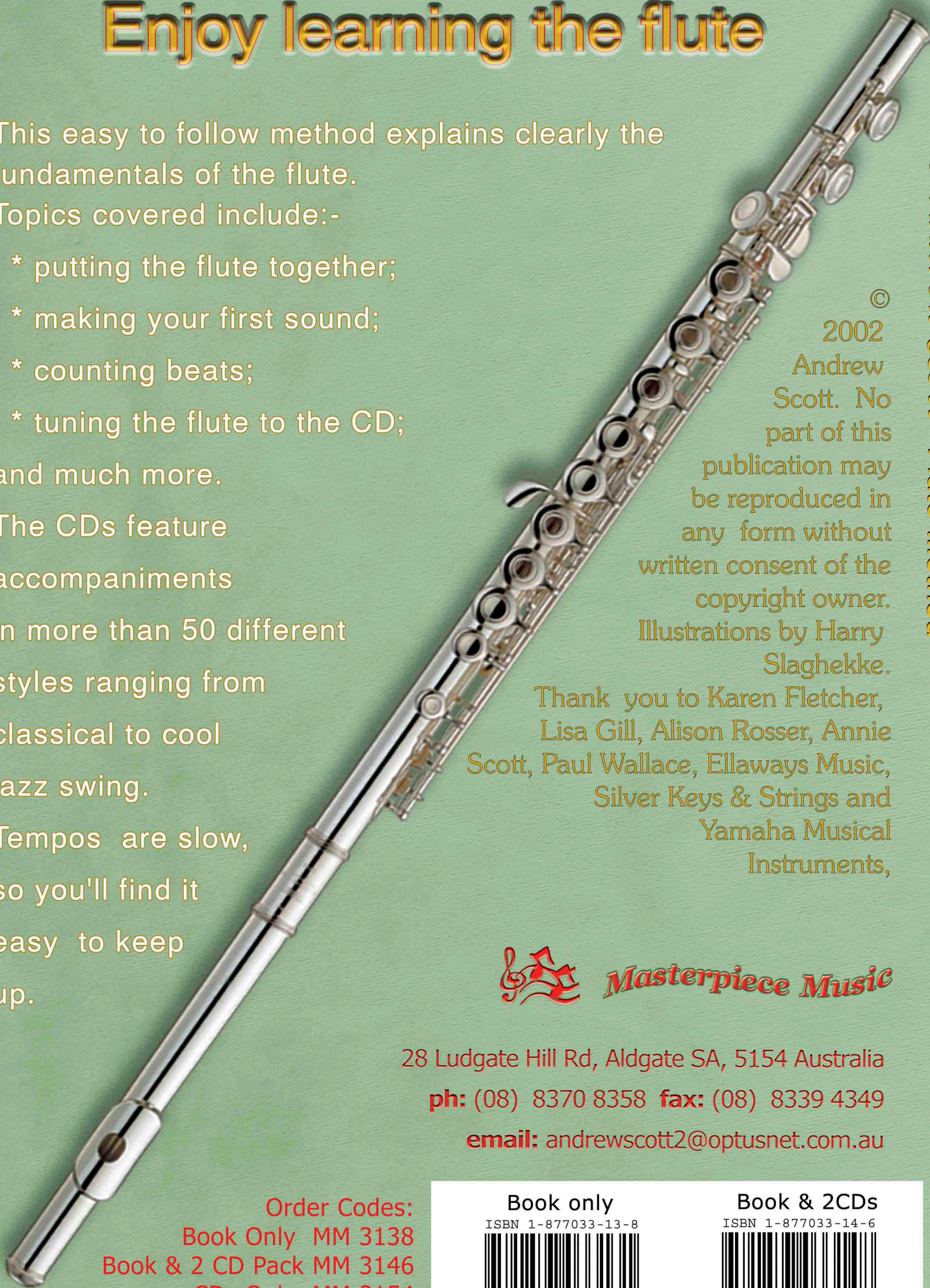
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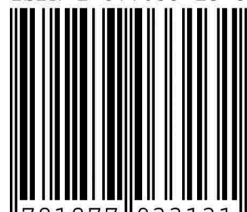
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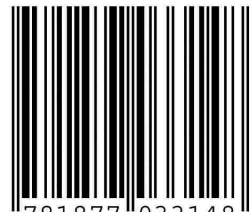
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